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SOME IMPRESSIONS OF THE LATE SIR SEYMOUR HADEN'S WORK BY FRANK WEITENKAMPF

FOR some time before his recent death, at the age of ninety-three, Sir Seymour Haden had ceased to etch, but his best work remained a living force and is such to-day. Moreover, Haden was an influence by virtue of his personality, and his masterfulness is echoed in the forcible note of mastery which is a dominant quality in so much of his work. Yet there was great diversity of expression in his artistic production covering half a century.

His etchings range from such large performances as *Calais Pier*, after Turner (done in heavy, widely spaced lines, at first intended to be used as a basis for mezzotint), to the five-little plates thrown off in one day.

In prints such as *Sawley Abbey* or *By Inveroran*, done almost in outline, there is a virile certainty in the lines set down with unhesitating vigor. This firmness of statement, this sureness of self, is expressed in greater fineness of line, with magisterial effect, in the *Shere Mill Pond*, pronounced by Hamerton the finest landscape etching, with the exception of Claude's *Bouvier*, that had ever been executed.

An interesting contrast in method is offered by the five plates already referred to: *Newcastle in Emlyn*; *House of the Smith*; *Kenarth, South Wales*; *Kilgaren Castle* and *Cardigan Bridge*, all done on August 17, 1864. In these the needle has moved about briskly in little sweeps and curls and triangular scratches, leaving an effect of ready obedience of the hand to the impulse given by vision—of free, rapid notation of a picturesque effect seen with a quick grasp of its artistic possibilities.

The charm of these lies perhaps in the somewhat unexpected outlook on a different way of expression. One feels this even more, possibly, in some of the proofs and counterproofs worked over with water color shown at the recent Haden exhibition at the

Keppel gallery in New York. In passing it may be noted that in one of these latter, *The Assignment*, a gnarled old willow stump brings to mind a similar one in the etching of *St. Jerome Writing*, by Rembrandt, to whose manner of handling one can also trace a certain resemblance, though the printing here is done with a rich surplus of ink. The young woman beside the stump, however, is rather in the Whistler vein, so that he who is so inclined may go into contemplation over the union of three master spirits in one plate. As a matter of fact, unmistakable evidences of the influence of others are rather rare in Haden's work—such, for example, as the suggestion of the earlier manner of Whistler, in *Whistler's House, Old Chelsea*. On the other hand, Haden's influence can be felt in the *Greenwich Park* of his brother-in-law. (The old gentleman in Whistler's *Greenwich Pensioner* is repeated, much smaller, in Haden's *Sub Tegmine*. But that means simply a use of the same model, both plates having been etched on the same day.)

Generally, Haden is absolutely himself, a vigorous and interesting personality who expresses himself in his plates with almost as charming a frankness of self-possession as he has shown in some of his manuscript notes and verbal statements about his work.

The emphatic positiveness of his nature is mirrored in the precision with which he sets before us a scene on copper. But this same emphasis was joined to a fine appreciation of delicate effects which he rendered with equal delicacy.

The hand which put down the bold, heavy strokes of the large *Windsor* or of *Near the Grand Chartreuse* (done, like the *Calais Pier*, for mezzotinting, in the deeply bitten lines of the etchings of Turner's "Liber"), produced also *A Byroad in Tipperary* and *Early Morning, Richmond*. In the *Byroad* the carefully and well-drawn trees, with all their detail, take their proper place, while between and behind their trunks there appears, indistinctly, a view beyond the shaded seclusion of the woods, a hint of

The Late Sir Seymour Haden

open space and houses, hardly defined in its brightness. And in the other, the trees to the right (under one of which a seat is marked "Dasha," standing for Deborah, his wife's name) emphasize by their clean-cut sharpness the distance, in which all detail is lost. Broken lines, dots produced by foul biting, are combined into a wavering, shimmering effect which well suggests that strange elation which nature expresses and imparts in those early morning hours which Corot painted and described. Again, one may compare the stately beauty of the *Shere Mill Pond*, so well-balanced in the classic repose of its composition, and the charming freedom of *The Towing Path*, with its be-crinolined lady and her little dog. The juicy richness of the dry-point work on the last-named plate recalls others executed partly or altogether in the same medium with equally happy results: *Sunset in Ireland*, for example, or *Mytton Hall*, or *Combe Bottom*. Contrasting the happy freedom in such plates with the firm incisiveness in some of the etched ones referred to, it becomes apparent that it is not only a question of a union of mood and manner, but also of a judicious choice of the proper medium and method for a particular purpose.

There is nothing involved in Haden's technique, no multiplicity of means employed. He himself once said: "All the great painter engravers . . . worked simply and with the simplest tools." Occasionally he will supplement the etched and dry-pointed lines with a bit of foul biting by way of tint, as in *Early Morning in Richmond Park*, but even that not very often.

Haden himself has spoken of "the necessity for rigid selection," and the phrase illustrates a marked characteristic of his own work. His judgment in the choice of essentials and the rejection of the unnecessary was as notable as his tact in arrangement. His earlier austerity of manner later gave way to an increasing looseness in handling. This was emphasized, also, by his latest mezzotints, pure mezzotints, no longer with the support of the etched lines which we found in the second *Agamemnon* or *Egham Lock*. In his last mezzotints misty effects of night or early morning obscure outlines into vagueness and lay stress on tone and not on form.

Such comparisons and studies may be made easily enough in New York City, for example, where the Public Library, in its print room, possesses a remarkable collection of the artist's plates, given by the late Samuel P. Avery.

Haden's sympathetic understanding and masterly delineation of trees has won appreciative admiration; similarly, a number of his plates may be

cited as models in the treatment of water. The calm, clear repose of still water, partly expressed by a central space of white, in *Egham*; the few long swirls in the foreground of *Egham Lock*, which give life to that plate; the stream placidly flowing through *A Water Meadow*, with poplars and other trees and sloping ground in the far distance to close in the flat plain with suggestions of variety—these are interesting evidences of a perfect union of eye and hand. Moreover, they are delightful vistas of nature in her more intimate aspects, in the land in which Sir Seymour lived and died. His art glorified the homeland scenes that inspired its finest fruits.

He found interest and beauty in the world immediately about him, in the woods and streams, the castles and inns, the marshes and downs of his land. Animals play an interesting and not unimportant part in his etchings. *The Two Sheep* are set off by a big sweep of landscape, ducks paddle contentedly in *A Back Water*, donkeys contemplatively regard the spectator in *Challow Farm*, cows ford *A River in Lancashire*, and *Cowdray Castle* has been pictured once with geese in the foreground and once with cows.

The stateliest subject and the humblest appealed to him. He threw the glamor of his art about such an occurrence as the *Breaking Up of the Agamemnon*, with its note of historical significance. And he also recorded the charming simplicity of the appeal of *Windmill Hill*.

This preponderance of English landscape in the work of Haden and the manner in which it is presented by him are factors of importance in any consideration of his standing as an artist.

The love of the native soil, the play on the gamut of emotions which are appealed to in its scenery, even in its humblest aspects, are not insular traits. They are national characteristics seen through a personality that is worth while. Such a combination of local influences and the artist's own individuality has marked the finest works of art. It is characteristic of the best of Sir Seymour's etchings.

F. W.

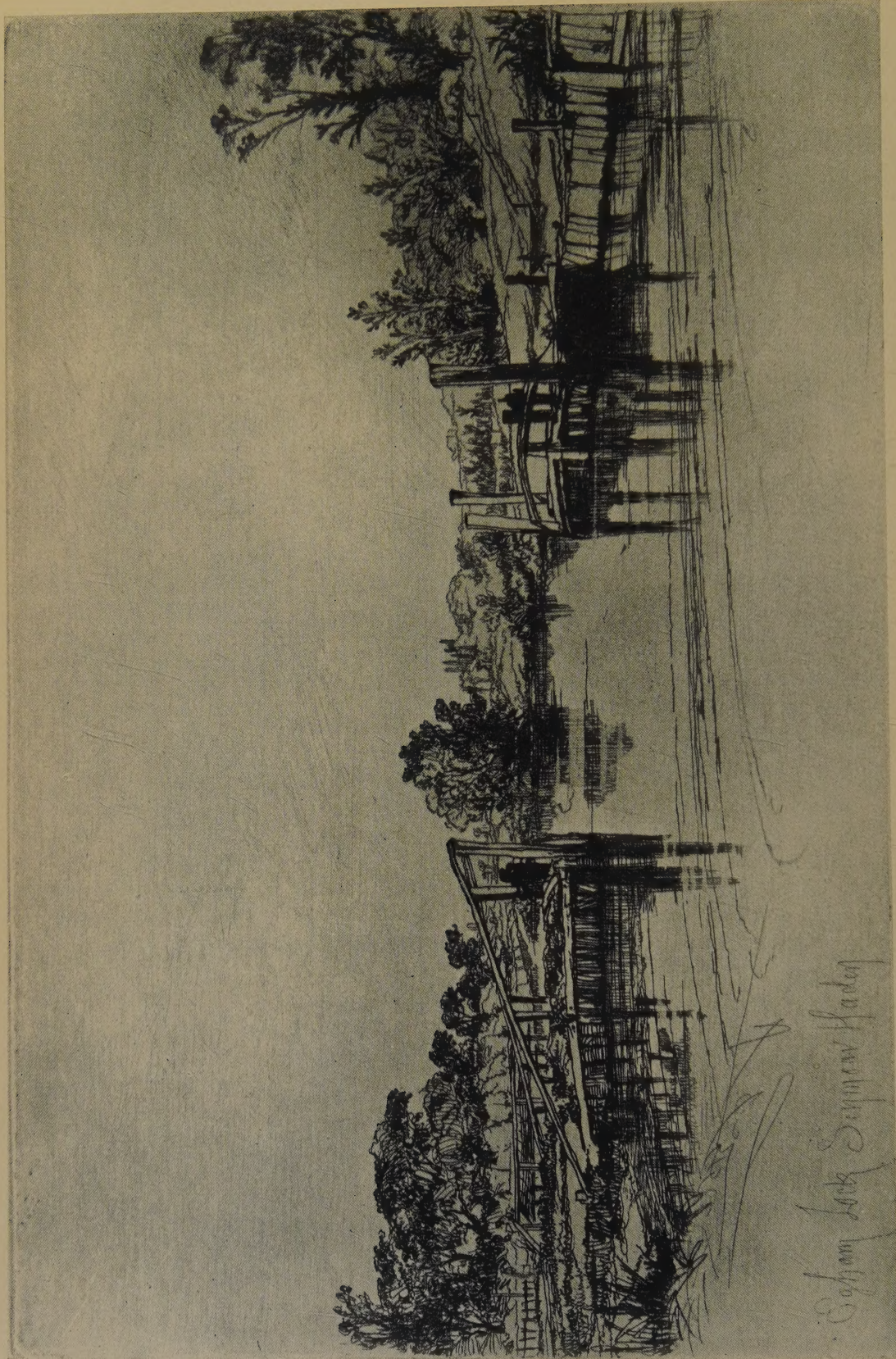
THE reproductions of Sir Seymour Haden's etchings and dry points accompanying this article have been made from specially fine impressions through the courtesy of Frederick Keppel & Co., New York.

John LaFarge died in Providence, R. I., on Monday night, November 14, after an illness of several months, following a minor operation performed in New York last Spring. He was born in 1835.



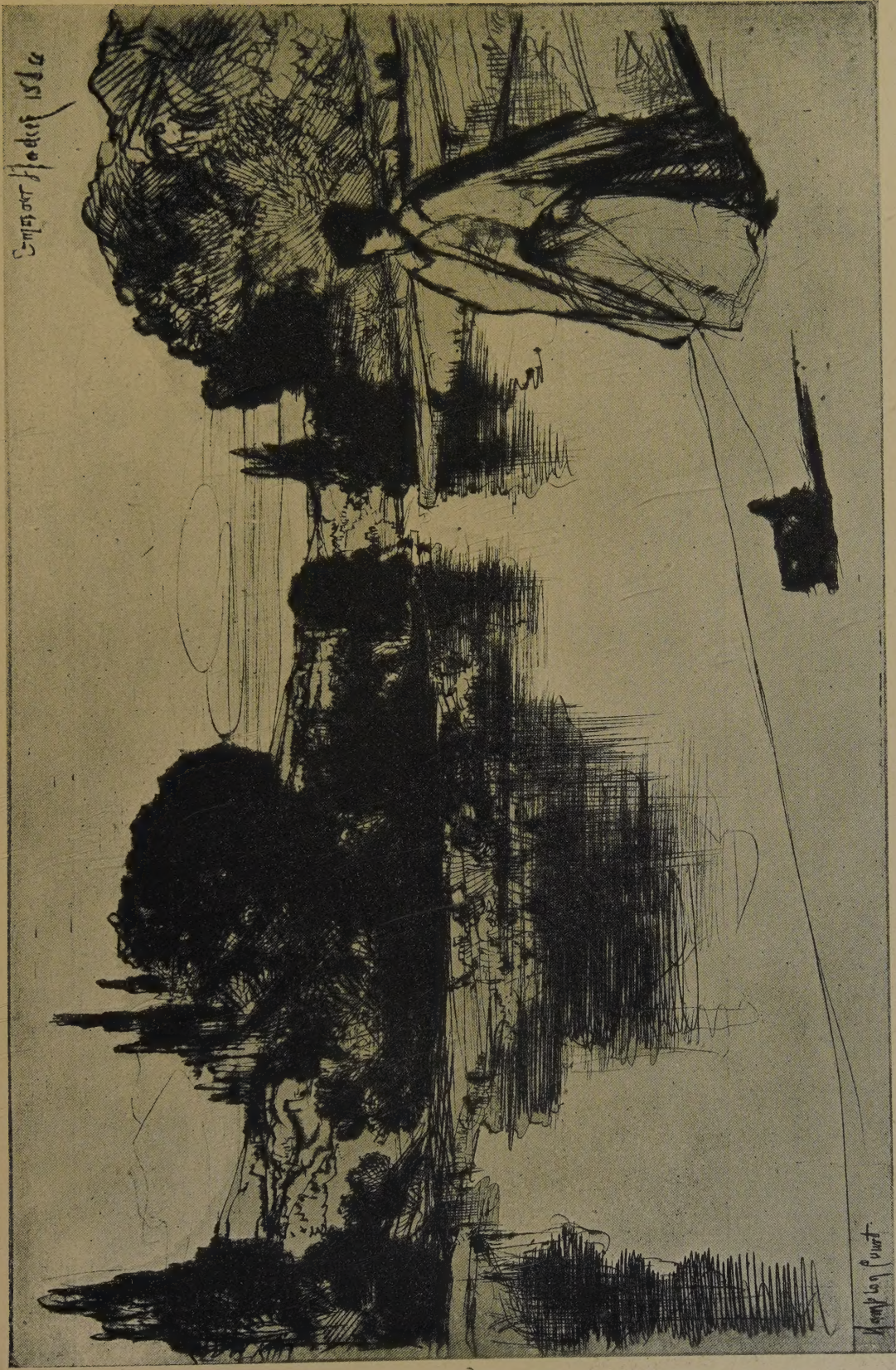
This dry point was considered by the artist one of his finest plates. Trial proof D is believed to be the most beautiful impression taken. Size of original print $5\frac{1}{4} \times 8\frac{1}{2}$ inches.

A SUNSET IN IRELAND
TRIAL PROOF D
BY SIR SEYMOUR HADEN



EGHAM LOCK
FIRST STATE
BY SIR SEYMOUR HADEN

Size of the original print $5\frac{1}{2} \times 8\frac{1}{2}$ inches



THE TOWING PATH
TRIAL PROOF E
BY SIR SEYMOUR HADEN

Size of original print $5\frac{1}{2} \times 8\frac{3}{8}$ inches.



"Mytton Hall is an old Henry VII house, in which Mr. Haden was in the habit of staying at for the purpose of his salmon fishing in the Ribble River, which runs past it."—SEYMOUR HADEN.

MYTTON HALL
BY SIR SEYMOUR HADEN



Size of original print $7\frac{1}{2} \times 10\frac{3}{8}$ inches. Trial proof B before the outlines of the animals were defined by etched lines.

HARLECH
THE SECOND PLATE
BY SIR SEYMOUR HADEN



Size of original print 7 x 13 inches. Impression in black ink
on warm-toned Holland paper.

SHERE MILL POND
SECOND STATE
BY SIR SEYMOUR HADEN

Painted Glass designed by Sir E. Burne-Jones

**SIR EDWARD BURNE-JONES'S
DESIGNS FOR PAINTED GLASS.
BY AYMER VALLANCE.**

THE names of Burne-Jones as designer, and of the firm of Morris & Co. as executants, of painted glass have become so indissolubly connected together that the fact is not always realised that the artist began to design for glass in early days, before ever Morris's firm existed. It was Mr. Arthur Powell, of the firm of Messrs. Powell, of Whitefriars, who first applied to Burne-Jones, on the recommendation of Dante Gabriel Rossetti, for a design for glass. That was in 1857, and the design produced in response—the earliest one that Burne-Jones ever furnished for glass-painting—represented the Good Shepherd. It was a mystical composition in the rigid pre-Raphaelite manner, which, as Rossetti himself testified, drove Ruskin "wild with joy" when he saw it.

Thus encouraged, the artist made designs representing the Call of St. Peter and of St. Paul; and the three designs for Bradfield College, viz., Adam and Eve outside the Gate of Paradise; The Story of the Tower of Babel; and A State Procession in Honour of Solomon and the Queen of Sheba. Each of these is a single trefoiled light. The next undertaking, more ambitious if, through no fault of the designer (who was utterly misled at the outset by having false measurements supplied to him), less satisfactory, was a series of subjects (1859) illustrative of the legend of St. Frideswide. The glass now occupies the east window of the Latin Chapel at the north-east of the ancient church of St. Frideswide (Christ Church) in Oxford. The colour is gorgeous and, considering the period, must have amounted in its audacity to a veritable challenge, as it is

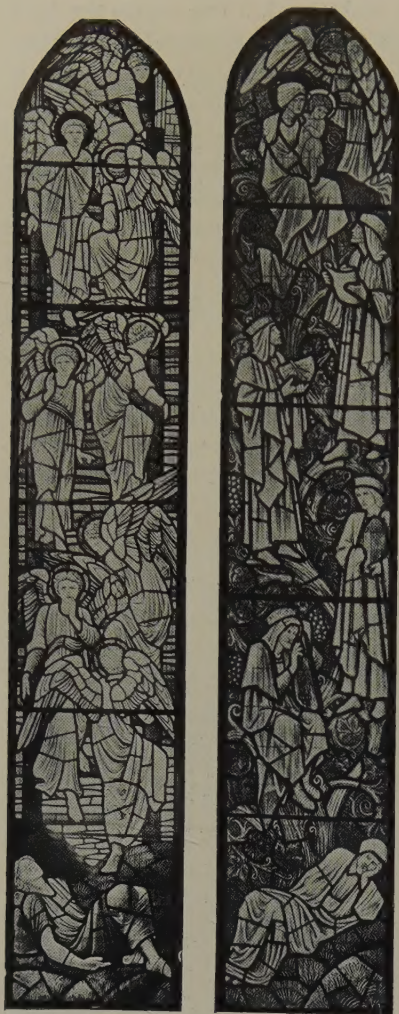
not difficult to understand, if one recalls the kind of window that was being produced by contemporary stained-glass workers. Every single group and detail in it is charming if only it could be regarded as a thing by itself, apart from the rest. The whole, however, is too kaleidoscopic and too lacking in breadth and decorative effect to be successful. The last work of the kind in which Burne-Jones was engaged for Messrs. Powell was a large window (1860) of the Creation, for Waltham Abbey. Very shortly afterwards, before the close of 1861, the firm of Messrs. Morris, Marshall, Faulkner & Co. came into being. Burne-Jones joined them as one of the original co-operating members, and from that time onward to his death he continued to design for the firm whensoever required.



WINDOW IN ROTTINGDEAN CHURCH, SUSSEX

DESIGNED BY SIR E. BURNE-JONES

Painted Glass designed by Sir E. Burne-Jones



WINDOWS IN ROTTINGDEAN CHURCH
DESIGNED BY SIR E. BURNE-JONES

In 1877 the Society for the Protection of Ancient Buildings was founded, Morris himself being the principal promoter of the scheme. Indeed, it was a work which he was proud to account among the best, if not indeed the very best, he had ever undertaken. The Society's operations did not immediately affect the practice of the firm of Morris & Co., but gradually the conviction was borne in upon its chief that consistency and example required him to abstain from inserting new glass windows into ancient churches. Accordingly, on the removal of the firm from Queen Square to their present premises in Oxford Street and of their works to Merton, in 1881, a

circular was put forth in which Morris announced: "We are prepared as heretofore to give estimates for windows in churches and other buildings, except in the case of such as can be considered monuments of Ancient Art, the glazing of which we cannot conscientiously undertake, as our doing so would seem to sanction the disastrous practice of so-called Restoration."

To adhere strictly to this noble and self-denying ordinance was neither easy nor even always possible. What Mr. W. J. Mackail calls the "casuistry of the matter" he expounds with no little ingenuity in his "Life of William Morris." The latter might, nay did, resist the proposal of Dean Stanley to place with the firm an order for glass in Westminster Abbey—a building which Morris held in reverential affection—but he could not refuse compliance with the wishes of his closest friend, Burne-Jones, for whom, subsequently to his formal manifesto above quoted, he did execute a certain number of windows for the old parish



WINDOWS IN ROTTINGDEAN CHURCH
DESIGNED BY SIR E. BURNE-JONES



VYNER MEMORIAL WINDOW IN CHRIST
CHURCH, OXFORD. DESIGNED BY SIR
EDWARD BURNE-JONES

Painted Glass designed by Sir E. Burne-Jones

church of Rottingdean, where Burne-Jones had a seaside house. In this case, moreover, it might be pleaded in explanation that the windows were not traceried, but in the form of simple lancets, and that the new glass certainly did not occasion the rejection of any ancient glass previously existing. On the other hand, the celebrated windows in old buildings, such as Christ Church, Oxford; Jesus College, Cambridge; and Salisbury Cathedral, were all executed previously to Morris's manifesto. It should perhaps be remarked that the present representatives of the firm of Morris & Co., not having been parties to the declaration of 1881, are under no obligation to observe the restrictions which Morris, from conscientious scruples, laid upon himself in this regard.

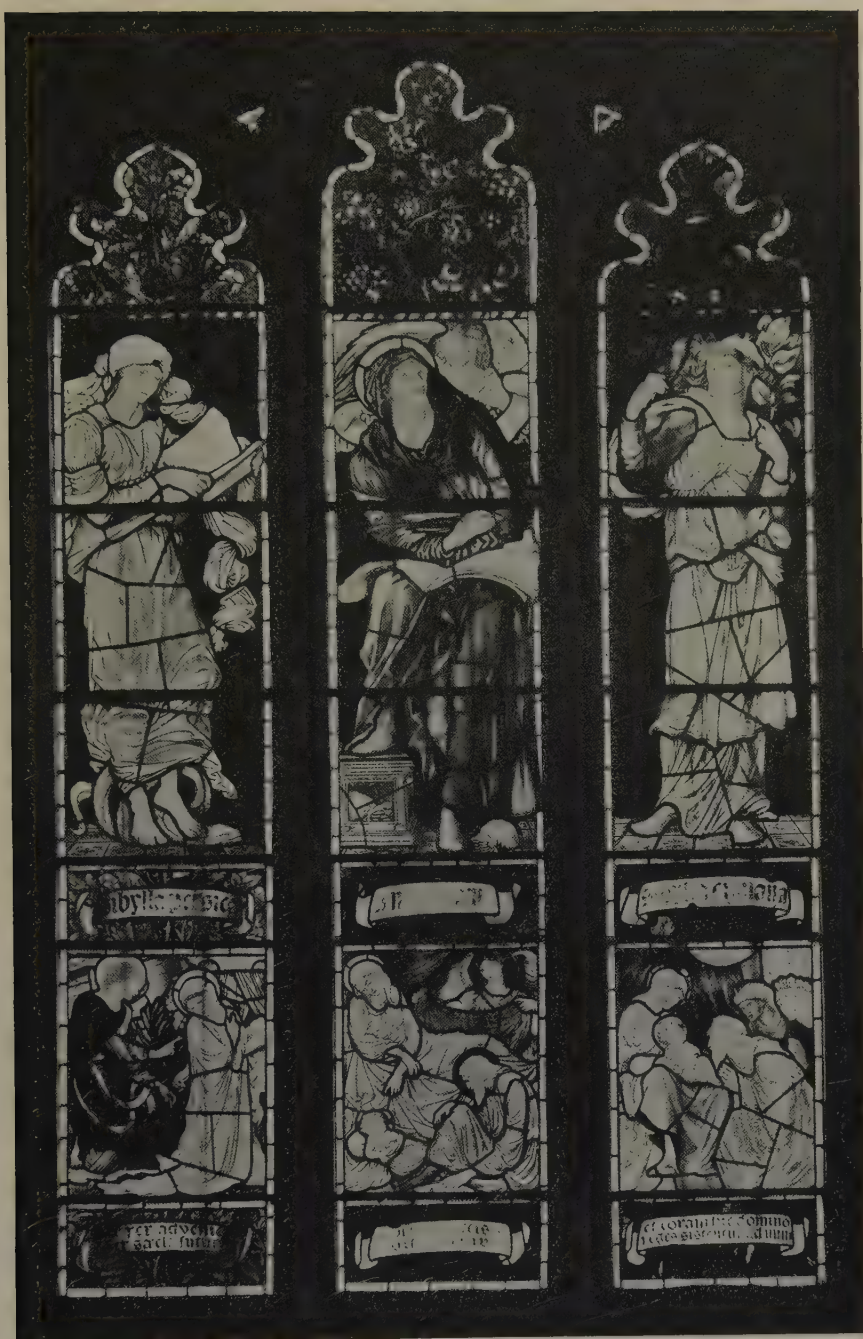
One all-important fact to be borne in mind for a right appreciation of the Burne-Jones windows is

that they are not, and do not pretend to be, mediæval. It is true that the art of glass-painting is historically a mediæval one, and that even in the practice of the present day, the ancient conventions of leading up a mosaic of white and coloured pot-metal, more or less painted, cannot be dispensed with, since they are of the essence of the process; but the *motif* of the old and new has so little in common that even the Vyner memorial window, Burne-Jones's and Morris's greatest triumph in form and colour, is said to have been admitted by Morris to be out of place amidst its surroundings at St. Frideswide's, Oxford, if judged by a strictly mediæval standard. No, the work is modern, and as such alone it is fair to appraise it. It may be well, then, to enumerate certain factors in respect of which Burne-Jones's differ from mediæval windows. Firstly the colour scheme. It is obvious



WINDOW IN ST. GEORGE'S CHURCH, KNUTSFORD

DESIGNED BY SIR E. BURNE-JONES



ONE OF THE SIBYL WINDOWS
IN JESUS COLLEGE CHAPEL,
CAMBRIDGE, DESIGNED BY SIR
E. BURNE-JONES

Painted Glass designed by Sir E. Burne-Jones



WINDOWS IN ST. GEORGE'S CHURCH, KNUTSFORD
DESIGNED BY SIR E. BURNE-JONES

that there must be some fixed entity to afford the foundation for the colouring in general. Now the sole determining factor—sole, because in the nature of things it is subject to less variation than any other—is the flesh tone. The colours of robes and drapery backgrounds are selected at will; while sky, landscape and architectural backgrounds may be dispensed with altogether in glass. But the rendering of flesh is necessarily restricted within definite limits. The flesh tone then furnishes the basis to which all the rest of the chromatic composition must be brought into due relation. In this country painted glass at its mature and full development was virtually limited to white for the representation of flesh. Hence the whole scheme was necessarily clear and luminous, with yellow stain for chief means of giving variety—indeed, it has been estimated that English mediæval glass at

its best consists of three parts of white; for white flesh assumes a ghastly pallor amid very warm-toned surroundings. On the other hand Morris's and Burne-Jones's glass exhibited from the first a deliberate use of coloured flesh tints, and was thus a distinct departure from the old traditional method. There was indeed a period, roughly coinciding with the late "sixties" of the nineteenth century, when very pale pink was employed for flesh; but the tendency has been to intensify the tint. And the swarthier the complexion the mellow and deeper the whole co-ordinated colour-scheme became. One has only to compare a Burne-Jones window, as for example at St. Philip's, Birmingham, with a fifteenth-century window like that at the west end of St. Martin's, Coney Street, York, or any of the original glass in the ante-chapel at All Souls' College, Oxford, and the contrast in tone, starting from the flesh tints and pervading the whole composition, is so manifest

as to need no verbal argument.

Another point of divergence consists in the absence of architectural canopies, which in Gothic work usually frame the figures, and help to bring the latter into harmonious congruity with the stone tracery. Purists may object to canopies in glass as being too imitative to be legitimate, but no other device has ever been invented as a substitute which can knit together into the several parts a concordant whole, as the traditional method of canopy-work admittedly does.

Another familiar mediæval convention, that of quarried backgrounds to figures, is sufficiently uncommon in Burne-Jones's windows. It occurs, however, at Frankby and at the Rosslyn Hill Chapel. In some cases, as at Morton, near Gainsborough, and at St. Philip's, Birmingham, the compositions depict landscape pure and simple—a



SIBYL WINDOW IN JESUS
COLLEGE CHAPEL, CAMBRIDGE.
DESIGNED BY SIR E. BURNE-JONES.

Painted Glass designed by Sir E. Burne-Jones

thing which no glass painters in England attempted to do until the decadence of the sixteenth century. It has been reserved, however, for the misplaced ingenuity of Munich glass-painters to combine canopy and landscape in one window—a blend which results only in the most absurd incongruity.

Again, there is the indefinable quality of the drawing. Burne-Jones certainly owed much to Botticelli and other early Italian masters, but the archaisms of picture-painters are not those of glass painters. The adoption of the former never made a Burne-Jones window look as though it had been drawn by an English mediæval artist in glass. It is interesting to observe how Burne-Jones's style passed through successive phases before it attained to its ultimate development; how at one time he was swayed by the influence of Madox Brown, at another by that of Rossetti; and how at length he evolved an individual and unmistakable style of his own. Among the most obvious changes that can be traced is his method of treating drapery. Beginning with large and bold masses, the folds gradually became more clinging, with a tendency towards complexity or

the creasiness of what is commonly known as "accordion pleating."

Not only the drawing itself, but the way in which it was prepared before being handed to the executant, would necessarily in great measure affect the nature of the finished result. It may be mentioned that as to the fate of his own drawings Morris was entirely reckless. He regarded them as temporary tools for working with, as means to an end and fit only to be cast aside and forgotten so soon as ever they should have served their immediate purpose. Most of the cartoons by other contributors, *e.g.*, Ford Madox Brown and Dante Gabriel Rossetti, in the days of the new-born Company's careless enthusiasm, fared no better. Thus it came to pass that quantities of early drawings made for the firm were dispersed, and it is not often that the present representatives of the firm have the good luck to recover any of them. In the case of Burne-Jones, however, a somewhat different practice seems happily to have prevailed, or, if not indeed at the very outset, to have sprung up before the firm had been long in existence. He was recognised as their best



WINDOW IN ULLETT ROAD CHAPEL, LIVERPOOL

DESIGNED BY SIR E. BURNE-JONES

Painted Glass designed by Sir E. Burne-Jones

designer for the best and most important class of work, viz., the delineation of the human figure, and as such his productions (for which Morris himself entertained a boundless admiration to the end) came to be treated with more care and respect than the rest. Therefore it seldom happened that originals by Burne-Jones were allowed to drift away into alien channels. By far the largest proportion of the drawings he made for the firm still remain in their possession.

In the case of the designs he made for Messrs. Powell, Burne-Jones prepared the cartoon complete, coloured and ready for working from, lead-lines included; and some also of the earlier windows designed for Morris & Co. were prepared in the same way. Thus in the originals of the charming series illustrative of the Song of Songs,

designed about 1862, in Darley Dale Church, Derbyshire, the lead-lines duly appear. Again, two beautiful groups of angels, designed by Burne-Jones about the middle of the "sixties" of the nineteenth century, and executed for the Church of the Annunciation at Brighton, also exhibit the lead-lines. But this practice was not long continued and was finally abandoned after 1870, if indeed any instance of its survival at so late a date ever occurred.

The circumstance was probably due to the organised practice of co-operation adopted by the firm. Thus there grew up the custom of Burne-Jones designing nothing but the figures. At first William Morris used to design the floral backgrounds and ornaments in the robes, but subsequently the responsibility of the accessories

devolved upon Mr. H.

Dearle, who for years past has had the whole arranging of every work of stained-glass executed by the firm. The two figures of Adam and Eve at Frankby, Cheshire (p. 101) were drawn by Burne-Jones simply nude, and the trees and lead-lines provided by other hands. The date is uncertain, but there is reason to believe that the work belongs to about 1870-75. To the same decade belongs a magnificent series of windows in the transept at Jesus College, Cambridge. They include the Sibyls, who hold, in mediæval art and legend, a place only second to that of the Old Testament prophets themselves (pp. 95, 97).

The Vyner memorial window (p. 93) already referred to, at Oxford, was designed in 1872. The richest variations in the colouring are



WINDOWS IN ULLETT ROAD CHAPEL, LIVERPOOL

DESIGNED BY SIR E. BURNE-JONES



"ADAM AND EVE" WINDOWS IN FRANKBY CHURCH, CHESHIRE
DESIGNED BY SIR E. BURNE-JONES



"JUSTICE" AND "HUMILITY" WINDOWS IN NESTON CHURCH, CHESHIRE
DESIGNED BY SIR E. BURNE-JONES



Painted Glass designed by Sir E. Burne-Jones



WINDOW IN ROSSLYN HILL CHAPEL, HAMPSTEAD
DESIGNED BY SIR E. BURNE-JONES

confined to the superb little panels along the bottom; but it is, no doubt, the rigid severity of the principal figures that accounts for the extraordinary spell they exert upon the eye. The contrast between the spoilt-ruby nimbus, the white-robed figures and the blended blues and greens of the background is astonishing, and such that probably will never be surpassed in modern glass. With the lower groups in the same window may be compared the two panels illustrated on page 104, one representing the Angel announcing the birth of Christ to the Shepherds, and the other the Adoration of the Magi. They were first designed respectively for St. Michael's, Torquay, and Jesus College Chapel, Cambridge, but the actual panels from which the illustrations are taken are at St. Saviour's, Oxtou. Possibly this window, certainly all glass produced by the firm from the

year 1881 onward, was executed at their works at Merton Abbey in Surrey.

By the way, there never existed at Merton a religious house of the status of an abbey. It was a priory of Augustinian Canons founded in 1114 and surrendered in 1538. But since the inaccurate designation has come to be attached to it by common consent, it will doubtless continue to be known as "abbey" in defiance of historic fact.

The large and important window representing the Triumphal Entry into Jerusalem (frontispiece), at St. Peter's, Vere Street, was designed in 1882. The two lights (p. 101), depicting respectively Justice and Humility, at Neston, Cheshire, were executed in 1888. Of the windows at Rottingdean, already referred to, the three lights representing Saints Gabriel, Michael, and Raphael, were executed in 1891; the two lights representing Saint Margaret and the Blessed Virgin Mary (p. 92), in 1894; and the single lancet lights representing Jacob's Dream and the Tree of Jesse respectively (p. 92), in

1896. The Christ (p. 96) standing and displaying the Wounds in His Hands and Feet, a figure reproduced with a companion group depicting Dorcas, from St. George's, Knutsford (1899), was designed in the first instance for Llandefeilog, Brecknockshire, and portrays our Lord in the character of Eternal Charity. It was afterwards executed for Rosslyn Hill Chapel, Hampstead, with accompanying allegorical figures. The principal figure may be compared with that in a group of five lights (p. 99) representing Christ between the four Evangelists, executed also in 1889, for Ullett Road Chapel, Liverpool. In the following year two lights (p. 100) depicting respectively St. Mary Magdalene at the Sepulchre, and kneeling at the Feet of the Risen Christ in the Garden, were executed for the last-named chapel. The six-light window at St. George's, Knutsford

Japanese Art and Artists of To-day.—IV. Wood and Ivory Carving

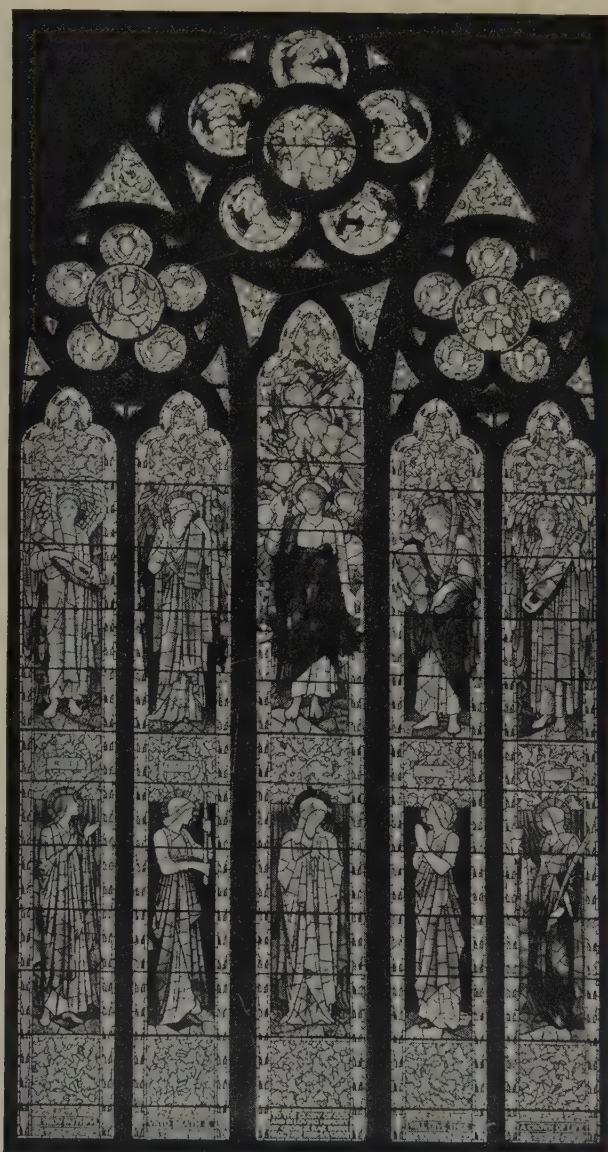
(p. 94), with the Adoration of the Magi occupying two lights, between Isaiah and St. John the Evangelist on the left and St. Peter and Jeremiah on the right, was executed in 1894. It will be noted that the St. John is the same, reversed, as that which occurs in the Vyner Memorial at Oxford. Of the large five-light window (below) at St. Saviour's, Oxton, the lower part depicts five allegorical figures of Virtues, the upper part Christ in Glory between four standing angels. The angels hovering over the Head of the principal figure, and those in the upper traceries, were designed, like all the pattern-work, by Mr. Dearle. This window is the latest in point of date of those here reproduced, having been executed in 1903. A. V.

(Of the illustrations to the foregoing article, all save those of the windows at Oxford, Cambridge, and St. Peter's, Vere Street, are from photographs by Mr. W. M. Dodson, of Bettws-y-Coed, N. Wales. The two windows illustrated in colour are from autochrome photographs taken expressly for this article by permission of Dr. Morgan, Master of Jesus College, Cambridge, and the Rev. R. W. Burnaby, Incumbent of St. Peter's, Vere Street, respectively.)

JAPANESE ART AND ARTISTS OF TO-DAY.— IV. WOOD AND IVORY CARVING. BY PROF. JIRO HARADA.

THE Japanese have won a world-wide reputation in the art of carving. No one can examine thoroughly much of their ivory and wood carving without marveling at the high artistic merit and the remarkable facility with which the work appears to have been executed. "Even the carved decoration on a penny paper-knife," declares an eminent art critic of the West, "although, perhaps, of the slightest, almost invariably bears evidence of having been executed by an adept in his craft—one who could do better work if called upon." The same critic asks: "Whence comes this facility? Is it due to some intuitive power denied to us in the West, which enables the Japanese to draw and to carve with the same ease that we learn to walk?"

While it is far from our present intention to answer these questions, it is, nevertheless, desirable to pause and note a few facts concerning the artistic ability and æsthetic temperament of the Japanese. Although there are not so many now as there used to be, one still finds quite a number who believe, or profess to believe, that the artistic taste and ability of the Japanese are of modern acquisition, as her civilisation is new and merely superficial. The writer had personal observation of this at the St. Louis Exposition. Pointing to a pair of Japanese ornaments, elaborately carved in ivory, an American clergyman remarked to his



WINDOW IN ST. SAVIOUR'S, OXTON
DESIGNED BY SIR E. BURNES-JONES



TWO PANELS OF A WINDOW IN ST. SAVIOUR'S CHURCH, OXTON
(See preceding article, p. 102)

DESIGNED BY SIR E. BURNE-JONES

wife, with evident satisfaction and pride: "See what Christianity has done for the Japanese. It is marvellous." Indeed, it is marvellous!

To this class of people it is only necessary to mention some of the *objets d'art* turned out by the art craftsmen of Old Japan, and a visit to the country itself would certainly open their eyes to their mistaken idea. Even a fairly careful examination of the Japanese exhibits in the retrospective section of the Fine Arts Palace at the Japan-British Exhibition at Shepherd's Bush, where art products of as early a date as the seventh century of the Christian era have been displayed this summer, would be sufficient to convince one that Japanese art is not of modern birth.

Indeed, it is with no little astonishment that Western connoisseurs have learned of the marvellous state of perfection and the high artistic skill attained by Japanese artists and art craftsmen in early times. The glyptic art of Japan reached a high state of development in the eighth century. Evidences in support of this statement are too many to be enumerated here, but it will be sufficient to mention a few pieces of the sculpture of that century. The large bronze image, 53 feet high, of a sitting Buddha, known as the "Nara Daibutsu," in the Todaiji, one remembers first,

mainly, perhaps, on account of the immense difficulty involved in making such a cast. The four clay statues of the Deva Kings, and another of the Shikongō, are among the treasured relics of the Todaiji; then the Hokkedō Trinity in dry lacquer and the Eleven-Faced Kwannon, carved in wood, and preserved in the Hokkeji, further show the high attainment of the Japanese sculptors of that period. Judged from the articles in the Shōsō-in collection, comprising more than three thousand specimens, such as censers, mirrors, bells, musical instruments, sculptures, vases, etc., it is conclusive that the applied arts had reached a high stage of advancement in the eighth century. It is upon these grounds that Captain Brinkley declares: "While Occidental nations now in the van of civilisation were still awaiting the impulse of Byzantium art, which in the middle of the tenth century inspired their earliest achievements in artistic metal work, the Japanese were busily producing many masterpieces of sculpture and metallurgy."

To be sure, there are others who believe that the Japanese are born artists. Of course, the people of Japan do not all claim to be artists with brush or chisel, but we must acknowledge that their artistic temperament is revealed in the warp and woof of their history. It is, as it were, in their very being,

Japanese Art and Artists of To-day.—IV. Wood and Ivory Carving

engrained in their taste and saturated in their character.

Let us note one or two facts in this connection before proceeding to give an account of the evolution of this artistic talent along one of its many channels, namely, wood and ivory carving. Take, for example, the Spirit of Yamato, "the Soul of Japan," which, beginning first as the glory of the *élite*, became in time the aspiration and inspiration of the nation, and permeated the veins of every true Japanese. It is claimed, among others by Dr. Nitobe, that "few ethical systems are better entitled to the rank of religion than Bushido," if religion is no more than "morality touched by emotion," as Matthew Arnold defines it. This spirit, called by the Japanese "Yamato damashii," the life of Bushido, is likened to

"Scenting morn's sunlit air,
(Which) blows the cherry wild and fair."

For ages the cherry blossom has been the favourite object of our people and the emblem of our national character. Thousands from far and near have journeyed to out-of-the-way Yoshino and other spots every year to see the cherry in blossom—a bloom that rarely lasts twenty-four hours. Surely it must be strange to Western people to find, not only artists and men of letters, but common labourers and peasants as well, going into ecstasy over this flower, so that "their limbs forget their toil and moil, and their hearts their pangs and sorrows." The simplicity, refinement, grace and beauty of this blossom appeal to our æsthetic sense as no other flower could. It carries no thorn like the rose, nor does it show the rose's tenacity to cling to life as though afraid to die. It is ever ready to depart at the call of nature, and; herein the

Japanese find and appreciate the subtle artistic beauty.

The history of the nation is full of incidents carrying their own artistic suggestions. Every child in Japan goes wild with delight over the story of the Forty-Seven Romins, who endured everything in order to carry out the wish of their feudal lord, and who, when the deed was done, all knelt before his tombstone and committed *seppuku*. The love, the faithfulness and devotion to their master, the beautiful and simple manner in which they faced their end, with a smile, a readiness, even as that of the cherry blossom—an intensely artistic touch—captivate the Japanese mind.

Someone has observed that in Japan the sense of sight for beauty is developed to a much greater extent than the other senses, the "common" sense not excluded. As a race we seem to enjoy the subtle beauty in forms, colour, and effect to a



IVORY CARVING: "NOON-DAY REST"

BY YOSHIDA HŌMEI

Japanese Art and Artists of To-day.—IV. Wood and Ivory Carving

degree not generally permitted to others. This is accounted for, by some, by the fact that from childhood the Japanese are taught to train and educate this sense. Girls are trained from infancy to sit before a display of dolls on their festival day on the 3rd of the 3rd month of the year, while boys learn to admire warrior figures on their festival day, the 5th day of the 5th month of each year, from the time when they have not yet learnt to talk. These institutions and customs of the people, and the country itself, where hills and pine trees are extremely picturesque in growth and shape, have undoubtedly had a great deal to do with their artistic temperament, and enabled them to appreciate more fully the products of their artists.

This digression will, it is hoped, serve to give some little insight into the inner life of the people, thus enabling the reader to understand better the spirit of the Japanese arts.

As an article on Japanese bronzes and work in other metals by an abler critic is to follow this contribution, the writer will here confine himself mainly to modern wood and ivory carving. "In Japan the art of wood carving has probably been carried to a greater degree of perfection than in any other country in the world," says Mr. Charles Holme in his opening lines in "A Course of Instruction in Wood Carving according to the Japanese Method." Then, as in painting, so in wood carving, there is a vast difference between the methods of the East and those of the West.

Glyptic art in Japan originated in the carving of Buddhist images. The best works executed in early and mediæval times were intended for the temples and shrines. We know in history that the Emperor Shirakawa, in the eleventh century, ordered 3,000 Buddhistic images to be made to adorn the places of worship. Emperor Kameyama, in the thirteenth century, caused 33,000 of them to be made for similar purposes. Shōgun Hidetada, in the seventeenth century, issued an edict to the effect that every household throughout the country was to possess a Buddhistic image. Here then was a large demand for

works of art and for objects of a distinct and definite purpose. They were desired for reverence, and this being so it was but natural that they should be highly idealistic in character. Furthermore, many of these sculptors were priests themselves, who put their whole soul into the work of producing an object of worship.

In the creation of these images the Japanese sculptors made it their rule to avoid as far as possible all essentially human features. Thus the figure of Kwannon (Goddess of Mercy), as executed by Japanese sculptors, has the graciousness of a woman, the resolution of a man, and the purity of a sexless being. Not only were these early artists guided by the idealistic purpose, but they placed a great importance on chisel strokes, just as the painter places so much stress upon the force and strength of the brush-work.



IVORY CARVING: "CHILD WITH COCK"

BY YOSHIDA HŌMEI

Japanese Art and Artists of To-day.—IV. Wood and Ivory Carving



WOOD CARVING

BY HIRAKUSHI DENCHŪ

The chief distinguishing feature of the realistic style, which has close affinities with Occidental conceptions, is that the glyptic character is preserved at the expense of the surface finish. To subordinate the process to the result is the European canon, while to show the former without marring the latter is the Japanese ideal. The Japanese sculptor endeavours to leave on his work the undisguised strokes of his chisel, showing the technical force and directness impossible to be suggested by strictly smooth surface. The best specimens illustrative of this point will be found in the works of Takamura Kōun. *The Moon*, by Yonehara Unkai, his pupil, here used as an illustration (p. 112), is obviously an exaggeration, but tells the tale most vividly.

We now come to the work of the individual artist-carvers of to-day, and here we cannot do better than take a few of the most noted, give a short account of their lives, and point out the characteristics which single their productions out for special notice.

Takamura Kōun certainly takes premier place among them. He stands midway between the extreme realistic school of modern movements and the pure idealistic school of former times. He occupies in the realm of sculpture very much the same place as that lately held by Hashimoto Gahō in the world of painting. Even when a mere boy he seems to have been endowed with an extraordinary talent for glyptic art, and the following anecdote is told as an illustration of this. He was engaged, as a youth, in the workshop of a master. One day he was given a particular kind of Japanese fish salad of which he was extremely fond. After having disposed of his own portion he espied on the shelf the dish which had been set apart for his master. He could not resist the temptation, and in a few minutes his master's portion had gone the way of his own. To throw his employer off the scent, he took a radish and carved one end of it into the semblance of a cat's paw, and dipping this into the dirt made impressions along the verandah leading to the



IVORY CARVING : "PERSIMMONS." BY YOSHIDA HŌMEI

Japanese Art and Artists of To-day.—IV. Wood and Ivory Carving



IVORY CARVING: "A STREET MUSICIAN"
BY KANEDA KINJIRO

shelf. The young carver was very much touched when he saw the master's innocent cat receiving punishment. When you see him now working in his studio and watch his amiable face, his eyes beaming with sincerity, you would never believe him capable of such pranks even in his youthful days.

Kōun learned the art of carving from the man who carved the five hundred Rakans now in the Kenchoji at Kamakura. He was originally a *Busshi*, that is, one who carves Buddhistic images. At the beginning of the present Japanese era, however, when the temples and shrines throughout the country ceased to be embellished with artistic objects, the demand for these productions naturally stopped. But Kōun saw possibilities of turning his talent to account in other channels entirely different from those he had hitherto followed. It was a surprise and almost a shock to the Japanese public when the clever *Busshi* executed a *chin* (Japanese pug dog). That one who had devoted his skill and

talent to sacred objects should stoop to carve such an inferior creature as a dog, was, to the Japanese artistic mind, a degradation of the profession, an almost unpardonable offence. No other master, probably, could have transgressed the artistic etiquette in such an original and daring manner. But Kōun was a keen observer, and could discern the requirements of the age. The wooden *chin* was exhibited at an exhibition of the Fine Arts Association, awarded a gold medal, and became the property of the Imperial Household. This association was organised in 1879, and holds annual exhibitions in the capital, similar to the Salons of Paris. Naturally, Kōun's success was a great encouragement, not only to himself, but to other artists. Since then this master has made a speciality of animals, especially *chin*, although later *chabo* (bantam fowl) became his favourite subject.

His work is characterised by bold chisel strokes



WOOD CARVING "A TRAMP" BY YAMAZAKI CHŌUN

Japanese Art and Artists of To-day.—IV. Wood and Ivory Carving



“SUGAWARA MICHIZANE”
CARVED IN WOOD BY YONEHARA UNKAI

expressive of force and strength. He has created a style of his own, known as the Takamura style, which places great importance upon the undisguised touch of the chisel, technical force and directness. Among his numerous works that which may be regarded as his masterpiece is a large monkey, ten feet high, now in the Nara Museum at the Todaiji. The creature is shown in an alert position, grasping a few feathers of an eagle in one hand, its upturned face, full of surprised expression, looking skyward. It is full of suggestiveness apart from its merits as a work of art. The observer quickly recognises that the monkey has just missed its prey and that the eagle has had a narrow escape.

Kōun is now a court artist, and appears to have retired from the active arena, devoting his time to teaching at the Tokyo Fine Art School, being a head professor there. Of the numerous able artists in the glyptic world who have learned from him may be mentioned Yamazaki Chōun and Yonehara Unkai, both of whom will undoubtedly hold most prominent places in the future.

Asahi Gyokuzan. There are a great number of connoisseurs in Japan who place Gyokuzan before Kōun, declaring his work to be of a higher excellence. It cannot be denied that present carvers in Japan owe a great deal to Gyokuzan, who is now living a kind of retired life in Kyoto, having left Tokyo some years ago. It was he who organised the Glyptic Association in Tokyo some twenty years ago. He was originally an ivory carver, and became famous for his carvings of skulls. With what minute care and patience Gyokuzan worked upon these creations is evidenced from the following story told concerning one of these skulls. It appears that Dr. Matsumoto Jun, in Japan, sent one to a physician in Germany. The latter was so completely deceived that he took it to a Japanese friend and asked him what kind of animal it was in Japan that possessed a skull identical with that of the human being. The Japanese doctor quickly enlightened the German physician and pointed out



“KANDANJI” (CHINESE HERMIT POET)
CARVED IN WOOD BY YONEHARA UNKAI

Japanese Art and Artists of To-day.—IV. Wood and Ivory Carving

that it was merely a copy in miniature of the human skull. They then examined it more carefully and minutely, when it was found to be true in every detail, even the passage from the ear to the nose being distinctly shown with all its curvature, as well as the various bones, etc. They marvelled how any human hand could have produced such an exact copy. One of this master's skulls received the highest prize at the second Industrial Exhibition held in Tokyo. At this period Gyokuzan was the centre of influence among younger aspirants in glyptic art. However, when Takamura Kōun came into prominence he appears to have quietly retired, and went to Kyoto, where he is still living.

This master's delicate and minute work in ivory called forth great admiration at the St. Louis Exposition, where he also obtained a high reward. It was this artist who first started to join up ivory when making large figures. His first production of this kind was shown at one of the Fine Arts Association's exhibitions. The figure, about nineteen inches high, was that of a court lady. Thus he was not only master in small minute work, but in larger figures as well.

One of his latest works, and perhaps the best of its kind to be found among Japanese art productions, is a box of paulownia wood (p. 116), a very soft and light wood, exceedingly difficult to work upon. The delicate work of the spider's web is produced by inlaid ivory, the dark leaves by persimmon wood, and the flowers by shells of natural colours. Metal and horn, too, have been used to obtain the necessary shade and effect. The exquisite and delicate workmanship shown in this beautiful handbox makes it, in the estimation of the Japanese, one of the best of its kind ever produced.

Ishikawa Mitsuaki (Komei). When a young

man, this master was a *miyabori*, or one who carves ornaments for the temples and shrines. When the demand for these creations ceased he devoted his

skill and energies to carving in ivory. He soon achieved fame in this new line of work, and hundreds have received personal instruction from him, a few of whom have gained some distinction. Perhaps no one is so responsible as he for creating such a wide market for works in ivory. He has no special subject, being what one may term an all-round artist. He works not only in ivory, but in wood also. A good specimen of his carving in the latter material is to be seen in the Imperial Palace at Tokyo in the *ramma*. Perhaps his art is best seen, however, in his relief work.

A wonderful production of his is that of a child catching a grasshopper, carved in pieces of ivory joined together.

Takenouchi Kiūichi (Kiūyen). This artist made a study of Buddhist images, especially those of the Tempyo period. Upon this subject he is an acknowledged authority, unrivalled in Japan. His speciality

naturally is in the carving of Buddhistic images and deities. In carvings of coloured pieces he is also particularly famous. He holds a professorship at the Tokyo Fine Art School, and is considered an authority upon historical subjects. He has a very strong dislike for the realistic tendency of modern times. He maintains that in the carving of a figure anatomy is not so essential as the spirit of the thing. Indeed, he has carried this love of the ideal so far that he fails to grasp the modern tendency, which is a gradual step from idealism to the natural. Among his works we may mention the original figure of Nichiren, in wood, thirty feet high. The figure is now at Hakata, and is admired by many. He was the first to carve figures in wood in such a gigantic size. The



WOOD CARVING: "SEIJYA"
BY YOSHIDA HŌMEI

Japanese Art and Artists of To-day.—IV. Wood and Ivory Carving

public was somewhat startled when he exhibited at the third exhibition of the Fine Arts Association a wooden figure, ten feet high, of the Emperor Jimmu, standing with bow in hand on a centrepiece geographically shaped like Japan.

Yonehara Unkai is the son of a fisherman. He became a carpenter, but being ambitious and possessing a decided artistic taste, soon won notice as a carver. In order to perfect his skill he went to Kyoto, where he met Unno Bisei and Ogura Sanjiro, who saw his carving of the badger, entitled *Bunbuku Chagama*. The subject is rather a strange one. It depicts a kettle turning into a badger, with a startled monk looking on. The two artists to whom this piece of carving was shown at once recognised it as the work of a talented individual, and one with a future before him. They sent him to Takamura Kōun, under

whom he studied carving for three years. His progress was rapid, while his work was undoubtedly of a high order. His first product, armoured men on horseback, in relief, won high praise.

Unkai learned from Takamura Kōun the art of modelling in clay. We get an idea of his ambition when we remember that as a pupil of Hashimoto Gahō he also learnt how to paint. Gahō was one of the most idealistic painters Japan has had in modern times, and that Unkai was greatly influenced by this master is shown in his work after he had studied painting. It was this artist who chiselled the life-size figure of Jenner which now stands in the garden of the museum. Among his statues one of the best is undoubtedly that of Gahō. It depicts the great painter life-size, and is in wood. As a glyptic artist Unkai has a very wide reputation, and there is no doubt that in the

near future, if he has not already done so, he will attain the foremost position among the artist-carvers of Japan.

Several of this artist's recent works in wood are included in our illustrations. His *Boku-doji* (p. 114) shows his wonderful mastery of the chisel, although the motion of the ox may be said to be too "hustled" to be in keeping with the calm boy playing the flute upon its back. The one showing *Sugawara Michizane* in his boyhood (p. 109) certainly bespeaks the artist's extreme cleverness with his chisel. We have already referred to this master's *Moon*, suggested by an old man, attired in the dress of the Fujiwara period, gazing at the satellite. This latter work was executed a year ago last autumn, and shows the carver's change in mode of treatment after taking lessons in painting from Gahō. His *Kandani* (p. 109), a hermit poet in Chinese literature, is a work of the same year as *The Moon*. The whole attitude of the hermit is excellently portrayed in bold chisel touches. His *Suiko* (p. 113) depicts a certain Chinese poet who was in the habit of com-



WOOD CARVING: "COURT NIGHT WATCHMEN" BY YAMAZAKI CHŌUN

Japanese Art and Artists of To-day.—IV. Wood and Ivory Carving

posing his poems whilst riding upon a donkey. The piece was exhibited at the Fine Arts Association in Tokyo in the spring of 1908, and awarded a prize for the success and clever manner in which the artist had shown the poet lost in thought.

Yamazaki Chōun is another of the most promising artists who learned from Kōun. It is acknowledged that he and Unkai are both arms of Kōun. All his works exhibited at the Tokyo Salon have been purchased by the Imperial Household. He



WOOD CARVING: "A FENCER"
BY HIRAKUSHI DENCHŪ

makes a speciality of human subjects. Among his larger works may be mentioned that which he chiselled of the Emperor Kameyama, fifteen feet high, in wood. In his recent productions his work, like that of Unkai, reflects idealism more than the realism of his former creation. His wooden statue of a *Tramp* (p. 108) may be taken as a striking example of his skill. Chōun also learned clay modelling from his teacher, and adopts the European method of making a model in clay before proceeding with the actual production in wood. The *Court Night Watchmen* (p. 111) shows the artist's masterly touches and bold chisel work. The subject represents the night watchmen of mediæval times in winter.

112

Another of this artist's works here illustrated (p. 115) depicts an incident in a Samurai family. A boy is seen teaching his younger brother on a hobby horse how to use the bridle. The movement of the figures and expression upon the boys' faces are in striking contrast to the inanimate wooden horse. This is most excellently brought out.

Sinkai Takejiro is known as the soldier carver. He went to



IVORY CARVING: "OLD MAN
SMOKING." BY KANEDA KINJIRO



WOOD CARVING: "THE MOON." BY YONEHARA UNKAI

Japanese Art and Artists of To-day.—IV. Wood and Ivory Carving

Formosa as a soldier, and while on duty there his friends perceived his ability in carving, and persuaded him to carve a statue of Prince Kita Shirakawa, under whom he was stationed. The equestrian statue which he consequently executed of the Prince, carved in wood, and now in Yūshyūkan at the Kudan, won for him a reputation as a skilled carver. While in the army he served



IVORY CARVING: "A WOOD-CUTTER"
BY MURATA KICHIGORO

ivory carvers before he retires. Among his works in ivory, that of a *Child with Cock* (p. 106) shows his extreme cleverness in a difficult task. The fowl is full of life and movement. *Persimmons* (p. 107) is another subject of his ivory. It depicts a good-natured old country-



IVORY CARVING: "A BEAUTY"
BY OGURA MASAKO

man extending a persimmon with his right hand, and the amiable expression upon his face suggests that he is giving this fruit to a child. Still another

in the cavalry, and one is not surprised to learn that he became very fond of horses, and made this animal his favourite subject in carving. He went to France and Germany at the time of the Paris Exposition in 1900, where he studied the methods of the carvers of the West. Upon his return to Japan he became a pupil of Asai Chu, and learned oil painting, as Yonehara learned of Gahō.

Yoshida Hōmei learned the art of ivory carving from Shimamura Shimmei. Although a young man of thirty-five, he has done some good work and displayed much skill and capability in the treatment of diverse subjects. He has undoubtedly a very bright future before him, and some predict that he will be one of Japan's greatest



WOOD CARVING: "SUIKO" (CHINESE POET) BY YONEHARA UNKAI

Japanese Art and Artists of To-day.—IV. Wood and Ivory Carving

subject among our illustrations of this artist's work is the *Noon-day Rest* (p. 105), also in ivory. There are two figures, an adult with a child upon his knee, gazing at a brood of ducklings. The striking manner in which the attention of the figures is fastened upon the young ducks singles this piece out as a creation of no mean order. Hōmei also carves in wood, and one specimen of his work in this material is shown in our illustrations (p. 110). This is in many ways an interesting subject. It shows a woman standing with a flower in her hand. If one looks carefully into the illustration the form of a devil may be detected creeping up over her garment. The subject is intended to illustrate how good motives are often counteracted by evil ones.

Hirasaka Hōbun. This is a clever young artist who makes a speciality of working in ivory. He is very conscientious in his work and produces but

few pieces. Hōbun is one of those men who are always looking for something new and fresh upon which to try their skill. Carving of old men, however, in various attitudes, is undoubtedly his favourite subject. Not only the wonderful skill,

but the minute detail of this carver's work is shown in his *Old Fisherman*, reproduced in our illustration (p. 117). Western people may, perhaps, find a fault with the largeness of the head in proportion to the height of the body, but the minuteness and the faithfulness in carving the net, the expression of the old man's face, and the characteristic attitude of the fisherman deserve praise.

We must not forget another master-carver, Hiragushi Denchū, whose creations in wood, such as the little girl, with a characteristic gesture and roguish expression (p. 107), is a very excellent piece of



WOOD CARVING: "BOKU-DOJI"

BY YONEHARA UNKAI



CLAY MODEL: "AN ARCHER"

BY HIRAGUSHI DENCHŪ

Japanese Art and Artists of To-day.—IV. Wood and Ivory Carving

work. Then his clay model of *An Archer* (p. 114) shows strength. Here we have a priest of the Zen sect. His *Fencer*, in wood (p. 112), is a particularly fine piece of work, showing the readiness of the soldier to take his place in the fray, every limb appearing ready for instant action.

We should also mention Kaneda Kinjiro, whose work is represented in our illustrations by *A Street Musician* singing with a Samisen (p. 108) and *An Old Man Smoking* (p. 112), both of which are in ivory.

Murata Kichigoro's skill is also shown in the illustration of *A Wood-Cutter* lighting his pipe (p. 113).

Japan, curiously enough, perhaps, has only one woman artist-carver of note, namely, Miss Ogura Masako, who works in ivory. She is now turning out some excellent pieces, one of which is reproduced here (p. 113). It is a figure of a woman and is entitled *A Beauty*. The woman is shown with an artificial flower in one hand and a bamboo branch, from which hang a number of toys, in the other. The subject suggests the return from the Daishi Festival. The work shows graceful lines and soft finish. Miss Ogura carves nothing but women and children.

Among sculptors in clay we find many men of note and promise. The Western method of first making a model in clay before executing it in wood or other material, introduced by the Italian sculptor Ragura when he went to teach at the Kōbu Daigaku, in Tokyo, has been adopted by many of our progressive sculptors. We have already seen that Takamura Kōun and his distinguished followers are all resorting to this method, though there are some who still cling to the old style. However, it must be admitted that a great deal of trouble is done away with by the new mode. Formerly they used to carve in wood without a preliminary model.

A few of the more prominent sculptors in clay may now be noted :—

Numata Ichiga, one of the foremost among these workers in clay, showed genius as an artist when quite a boy. He is the son of a potter of Osaka. He turned out elephants so ingeniously and so different from what the people were accustomed to see in Japan that they passed for imported articles in Tokyo. Unno Bisei, the famous artist in metal, now in London, discovered his genius and placed him in Takenouchi Kiūyen's studio. Shortly after this Ichiga became a teacher in the Tokyo Fine Art School, and was sent to France to study for three years at Sebre, where he achieved marvels and was decorated for his artistic merit. He makes a speciality of animal and busts, although capable of excellent work in diverse subjects. He is now a Professor of Carving at the Tokyo Fine Art School.



WOOD CARVING : "BOYS AT PLAY"

BY YAMAZAKI CHŌUN

Japanese Art and Artists of To-day.—IV. Wood and Ivory Carving

There are several sculptors who are now famous and once learned from the Italian master Ragura. Among them we find Okuma Ujihiro, who was first known as a Japanese sculptor in the European style. The bronze statue of Omura, standing on the heights of Kudan Hill, with a field-glass in hand, is the first large statue of its kind to be erected in Japan by this artist. The bronze statue of Prince Arisugawa, erected in front of the War Office, is another of his creations deserving of special mention. Kikuchi Chūtarō, Kondō, Fujita Bunjiro, and Ogura Sōjiro are also among those who learned at Kōbu Daigaku under Ragura, and of these the last-mentioned deserves special mention.

Ogura Sōjiro was, perhaps, the brightest pupil of the Italian sculptor, and he has done most in spreading the use of clay among the Japanese sculptors. Perhaps Ogura Sōjiro is the only one worthy of mention among sculptors in marble in Japan. His marble statue of a woman, carved out of the material discovered near Mito, received much comment. Originally he was a



WOOD-BOX, CARVED, WITH IVORY AND SHELL ORNAMENTATION
BY ASAHI GYOKUZAN

wood-carver, but now is capable of working in any material he cares to select, though making a speciality of marble carving. The great ambition of his life, he declares, is to make a bust of all the great men of modern Japan before he dies. He chiselled the bronze statue of Prince Ito at Kobe, and that of Count Okuma at Waseda, unveiled two years ago, as well as the equestrian statue of the Crown Prince. He is exceedingly conscientious in his work. He has never been willing to turn out from his workshop anything that he is personally not satisfied with. Even when a statue is satisfactory to the client he will, if he himself is not satisfied, continue working upon it regardless of his labour. Even when he is ill he insists upon going to his studio, once a day, and, if unable to do anything, he appears to derive satisfaction by gazing upon his unfinished work. By many he is considered the modern "Hidari" Jingoro—a famous master of carving.

Here it may be mentioned that the use of stone for Buddhist idols commenced in the reign of Bidatsu, when (585 A.D.) two envoys sent to Korea brought back a stone effigy of the Buddhist deity, Miroku. However, mainly because the quality of



CARVED WOOD JEWELLERY BOX

BY SHIMODA KISABURO

Japanese Art and Artists of To-day.—IV. Wood and Ivory Carving

stone generally available in Japan defied any fine exercise of glyptic skill, the Japanese sculptors in stone have always been of very mediocre quality, with only a few exceptions.

The name of Naganuma Shūkei must not be omitted. He went to Italy to study law, and spent his time in learning to carve, and became a professor in the Tokyo Fine Art School upon his return. Among his works the best one is that of an equestrian statue of Prince Mōri surrounded by a group of officers, which has been erected in Yamaguchi. He is to take charge of the Japanese section at the Turin Exposition next year.



IVORY CARVING: "AN OLD FISHERMAN"
BY HIRASAKA HŌBUN

Among other carvers likely to attain a prominent position in the future we may mention Yamamoto, who is now studying in America; Motomaya Hakuun, who is making a speciality of busts; Watanabe Usao, who is a graduate of the Fine Art School at Tokyo and chiselled the group for Lieutenant-Colonel Hirose at Kanda, Tokyo; and Shirai Yūzan, whose figure in dry lacquer, entitled *Meditation*, has been on view in the Fine Arts Palace at the Japan-British Exhibition.

Among other sculptors whose work we have used as illustrations characteristic of Japanese carving we may mention Shimoda Kisaburo, of Osaka, whose exquisite workmanship on a jewel-box carved in sandal and box wood can be discerned in our illustrations (p. 116); and Saito Kasuke, whose plaque, in engraved wood and inlaid shells (p. 118), is a beautiful production. The wood-carving shown in our illustration of a screen (p. 118) certainly possesses a merit peculiarly Japanese.

We have introduced, somewhat at length, the prominent Japanese sculptors of to-day, and shown a fair sample of their work. It is not the intention of the present writer to stop and consider whether our fine arts are showing marks of decline, compared with those of old, as some of the Western lovers of Japanese arts seem to fear. However, let us take note of the fact that there are a great number of persons in the West who appreciate our old glyptic art to such an extent that they see a marked superiority in the product of earlier times, in such striking contrast to those who believe that the Japanese art and her civilization in general are of modern acquisition, as has been referred to at the beginning of this article.

Before we conclude, reference should surely be made to the relative values the Japanese place upon wood and ivory carvings. It is to be remembered that the Japanese art of carving first became known to Europe through her old carved ivory in the form of *netsuke*, *ojime*, or pipe cases. These articles were greatly sought after when they found their way to the West after the opening of Japanese ports to foreign trade. Since then, mainly through the earnest efforts of such persons as Toyama Chōzō, a marked development along new lines, amounting to an evolution in ivory carving, has been made. Curiously enough, however, modern productions of ivory do not find a market at home, and they are mostly executed because of the foreign demand. Although Westerners appear to make a great deal of them, as shown by the fact that the ivory carvings in the

Japanese Art and Artists of To-day.—IV. Wood and Ivory Carving

Japanese Exhibition at Shepherd's Bush have received from the general public, perhaps, the highest praise next to that of embroidery, they do not very much appeal to the Japanese. Because of this demand in the West, regardless of its artistic merit, we have an abundance of mediocre artists in this line of work. It is maintained by many that a number of years must elapse before the ivory carvings will find favour in Japan, and win an honoured place as an ornament on a *tokonoma*, for as supplied to the West they are by no means expressive of the saving characteristics of Japanese carving.

On the other hand, there are comparatively few sculptors in wood in Japan, owing to the fact that they have not yet found a market for their productions outside of Japan, while the demand at home is limited to very choice creations. One will appreciate this fact more deeply when one realises that in Japanese houses only on a *tokonoma*—a special place slightly raised from the floor and cut into the wall as an alcove—are art objects placed, and generally one at a time. Take, for instance, the wooden statue of *Sugawara Michizane*, by Yonehara, already referred to. In a Japanese home



CARVED AND LACQUERED SCREEN

this would most probably be placed on a *tokonoma* in front of a scroll of a plum tree, as the statue represents Michizane in boyhood composing a poem on plum blossoms, on which occasion he startled his teacher with his literary genius, and these two objects would, no doubt, constitute the whole of the decoration.

When we survey the progress of wood-carving in Japan, we find that its path has been rather a straight one. The course of its craftsmen has been more easily marked out for them than for those engaged in painting. This is chiefly because there have not been many critics of the glyptic art, as there are in the case of painting, who, being often incompetent, only bewilder the artist until he hardly knows which path to follow. The sculptors are more or less left to themselves. Of course, the introduction of European methods referred to above has somewhat altered this aspect.

As in painting, the idealistic has more or less come into clash with the realistic. It was found extremely difficult by Japanese painters of the idealistic schools to adopt the best of the Occidental method and still preserve the life of their creations, namely, the beauty and the strength of their brush work; so Japanese sculptors in wood, who of the olden schools stand for idealism, have found it extremely hard to maintain the glyptic character of the Western school, yet retain the beauty and strength of their chisel strokes. As with Japanese painters, the problem for the sculptors lies in the combination and harmonisation of the idealistic



WOOD PLAQUE WITH IVORY CARVING
BY SAITO KASUKE

Bruno Liljefors

and realistic principles. Like the Japanese painter of the olden school, who spent a great deal of thought upon his subject before he even put a single line upon the paper, so the sculptor in wood in early Japan pondered over each stroke of his chisel. In many of the temples in Japan there are Buddhist images of the work of *Itto-sanrai*, in the production of which the sculptor is said to have bowed in reverence three times between each stroke of the chisel, so filled was he with the spirit of the subject.

The harmonizing of these two distinct ideals does not appear so difficult a task as that of the painters. Some are quite satisfied even with the present works of such as Takamura Kōun, Yamazaki Chōun, and Yonehara Unkai, declaring that they include the best of the Western ideal with the best of the inherited spirit of the East. There are others who entertain fears about the future of our glyptic art, thinking that a time may come when the European method will overshadow the best in Japanese. However that may be, it is the mission of those in whose hand the future is placed to see that their product must not lose the vital touch of the Japanese — that their articles be stamped with their true ethnic characteristics. Whatever they do, their work must always have a true and full expression of that peculiarly artistic sentiment, imbued with a spirit distinctly Japanese, which will differentiate Oriental art from that of the West. Japanese art must remain Japanese in order that it may hold its own and contribute something towards the art of the world.

JIRO HARADA.

B RUNO LILJEFORS. A SWEDISH PAINTER OF ANIMALS. BY TOR HEDBERG.

ALTHOUGH not more than three years have elapsed since Mr. Bröchner wrote in the pages of this magazine an article on Bruno Liljefors, the Swedish "Sportsman-Painter," as he was so aptly described, I do not feel that any apology is needed for returning again to the subject, in view of the signal importance of the man and his work. Especially to the British public, with its deep-rooted traditions of the chase and of open-air life, Liljefors ought to be a painter of the right disposition, stimulating and interesting, arousing sensations and memories which supplement and enhance the purely artistic enjoyment which, if I am not mistaken, the British find it so difficult to dispense with.

As a painter of animal life, Bruno Liljefors is among the few great ones. If he should be mentioned together with any others, it would be names such as Pisanello, Rubens, and his successors Landseer and Troyon. But even among them he takes a place of his own, and can hardly be compared with any, so absolutely original is his choice of subject and his treatment thereof. He does not confine himself to the tame domestic animals, the companions of man, easy of access and easy to study. As far as I know, he has never painted a horse, and only exceptionally the dog, with which he is, nevertheless, exceedingly well acquainted. As to cattle, I suspect that he



"THE PANTHER'S SKIN" (DUCKS AMONG THE REEDS)
(In the Ernest Thiel Collection, Stockholm)

BY BRUNO LILJEFORS

Bruno Liljefors



"SWANS, EARLY SPRING"

(In the Collection of Herr H. Wolde, Bremen)

BY BRUNO LILJEFORS

has hardly looked at them. Neither has he, like the majority of his competitors, even the greatest, studied the wild animals in a menagerie. It is on the experiences of the chase and hunt that his studies are based—all his paintings may, in a certain sense, be called hunting pictures, but in so doing we must not think of the great Flemish hunting scenes, or of the English representations of the classic fox hunt. Liljefors's paintings are inspired by the lone hunter's sensations and experiences—by all that fills his open-air life with joy and interest. It is the life, nature, and habits of the game which he knows with an accuracy not inferior to that of the scientifically educated zoologist; but with the imagination of the artist he has, beyond the interest of the hunter and zoologist, reached the very life interest, and succeeded in so eliminating the observer that he is not even invisibly present in the picture. It is this which is so admirable in Liljefors's animal pictures, and whereby they infinitely differ from the ordinary, with their either sentimental or caricature conception of the animal. Liljefors does not stand outside his subject and describe it, it all lives within him, in his imagination, which is so filled with reality that one does not even need the control of direct observation. From his earliest youth Liljefors has been a passionate hunter, and has always lived an open-air life. He has himself told me that when he first saw a wild animal in its natural

surroundings he was spell-bound. This was also the case when he first saw a bird's nest. It is a strange characteristic that he, the future great hunter, was for a long time exceedingly afraid of the report of a gun, so much so, indeed, that he did not dare stand by a person who fired one. Thus his weapon was at first the bow and arrow, or a stone. His most cherished pastimes were strolling in the woods and drawing. Between the ages of five and ten he drew and painted the sea in storm, shipwrecks, and heroes from Greek history. The sea, which he then had never seen, has since entirely won his devotion, while he has deserted the Greek heroes.

After a few short years of not very important study, during which time he spent a few months under the instruction of the animal painter, Professor Deyker, of Düsseldorf, he married and settled down in his country home near Upsala. This is flat country bordering upon the northern forests, and is one of the oldest cultivated parts of Sweden. Here he lived a kind of new settler's life, surrounded by his family and his tame and wild animals; and here it was that he did his real studying all by himself, with Nature as his teacher, and soon became a master himself.

His pictures from this period are characterised by minute detail which, however, expresses movement with impressive vivacity. Here we find an evident affinity with Japanese art, although it



"SUNRISE." FROM THE OIL PAINTING
BY BRUNO LILJEFORS.

Bruno Liljefors

cannot be said that there has been any direct influence. He studied Nature with the same interest and purpose as Japanese art reveals, and came to a similar result. What he reproduces is a little nook of Nature, a few branches against the sky, a little piece of ground, a thicket, or a clump of reeds, and within this little area an event, no matter how insignificant in itself, as long as it gives life and movement to the picture—a cat in the act of leaping, a she-fox playing with her young, a bird in its nest or singing on a branch.

Then there is a series of paintings in which he depicts the joy and excitement of the hunt. The details are no longer reproduced so accurately, but what is included in the picture is seen with the alert and penetrative senses of the hunter as he stands awaiting the game and ready to shoot—the sighing of the wind among the trees, the varying play of sunshine and shadow, the earth's scent of moss and damp—the whole exhilarating wildwood poetry of the forest is admirably caught by the rapid inspired strokes of the brush.

These are his first attempts, which, of their kind,

are pure masterpieces. Then there came a time when all that Liljefors during these many years of intimate association with Nature had gathered of knowledge, of impressions and sensations, shaped itself into great pictures and visions. He has laid aside the gun, and instead dreamt and meditated. Then he has gone into the darkest forest and stood eye to eye with the eagle-owl, sitting motionless on the rock, staring with its yellow light-shunning eyes—a picture of the trepidation and fascination of solitude. Early one morning he has gone to the old pine on the wooded hill and watched the pairing of the capercailzie, and he has said to himself: "This is love, strong and original, which calls forth strife and song and strange gestures—ridiculous yet sublime." Or he goes out on the plain, lying bathed in the cold light of early springtime, still brown and hard with frost in the ground, stretching in undulating lines towards the forest horizon, and his love for his poor, barren country has shaped itself into a picture, the picture of the wild swans, which with stretched necks and the gleam of the evening



"SWANS IN THE REEDS"

(The property of Mr. H. Martin)

BY BRUNO LILJEFORS

Bruno Liljefors

sun on their plumage descend towards the glittering surface of the water.

At the beginning of the 1890-decade, when he was a little over thirty years old, Liljefors moved out into the Stockholm archipelago, and this opened up a new and important era in his art. This archipelago, with its thousands of islands and skerries, stretches many miles wide, from Stockholm out to the open Baltic; its larger, inner islands still retain somewhat of the nature of the mainland, with large forests and fertile farms, but nearer the Baltic the landscape becomes more and more rugged and barren, and on the outermost islands the fir—our proud forest tree—creeps close to the ground and spreads a soft carpet between the wave-polished rocks. Here, especially in the early spring, when the ice is breaking up, there is a populous bird-life—an Eldorado for the hunter. For Liljefors the acquaintance with this nature, which in literature has found its most distinguished interpreter in August Strindberg, was like bathing in the Fountain of Youth, and from

this moment on, his art bears a bolder and stronger stamp than ever before. The strong and hardy life of the outermost archipelago is depicted by him as it has never before been depicted in Swedish art, and both as to subject and treatment these pictures have a unique place in international art. In this nature he has seen colours, lights, and sceneries which have never before been conceived and interpreted. He has both literally and figuratively been awake when the rest of us have been asleep. The early morn has been with him sunrise, which wakes the sea from its slumber and clothes it in a vesture of light unknown to us.

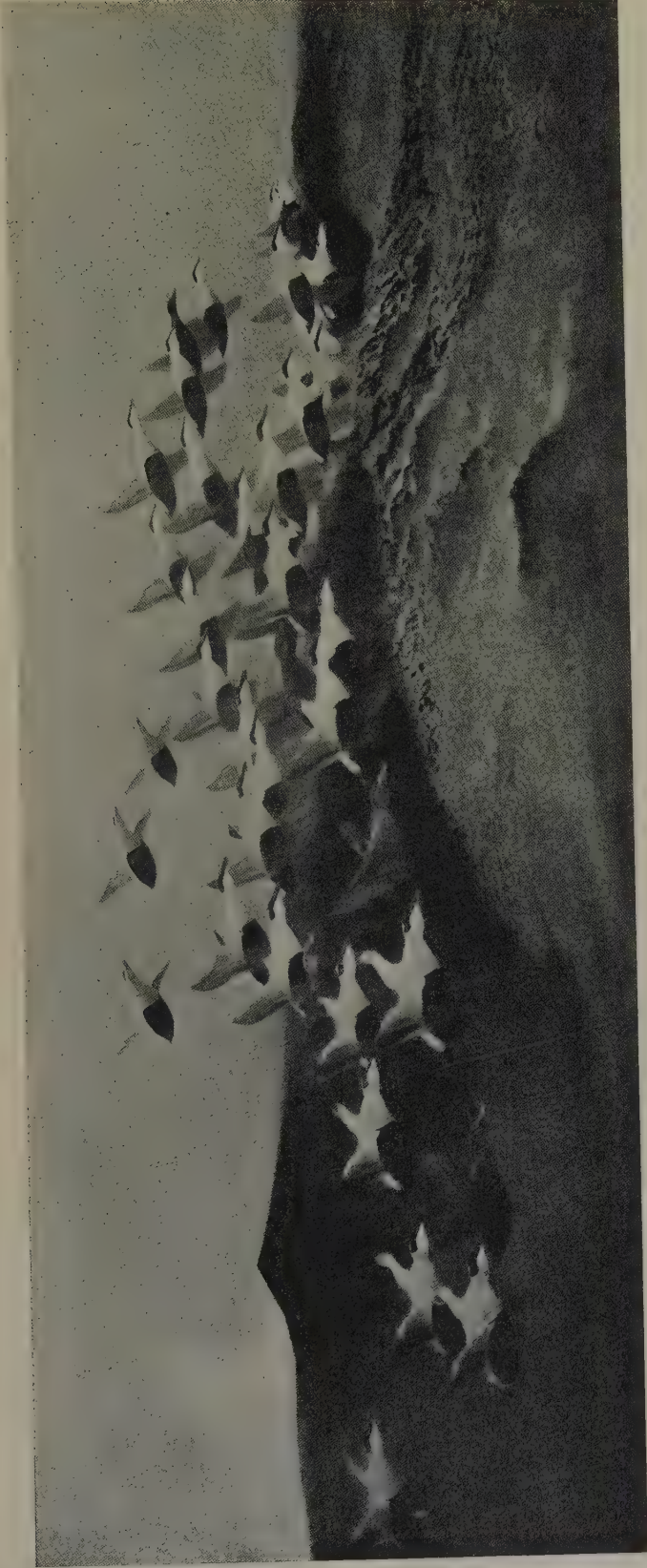
In the Thiel Gallery in Stockholm, incomparably the finest collection of modern Swedish art in existence, are to be found Liljefors's most renowned works from this period. Look at this sunrise! The sea lies saffron-yellow with pale blue reflections from the sky; the morning breeze has already set the surface in motion, and the air is full of ringing and murmuring sounds among the rocks, where the sea-fowl tumble down



"SNIPE"

(In the Ernest Thiel Collection, Stockholm)

BY BRUNO LILJEFORS.



"EIDER DUCKS"
BY BRUNO LILJEFORS

(In the Ernest Thiel Collection, Stockholm)

Bruno Liljefors



"GULLS RESTING"

(The property of Mrs. J. Liljefors)

BY BRUNO LILJEFORS

into the water. Is there not something of the first morning of creation in this picture, with its joyous colour and its defiant spirit of youth and happiness? Everything is great, unitary, original—rocks, sky, and sea—depicted in the very primary principle of their existence.

Liljefors's works, as a whole, so rich and varied, so inexhaustibly luxuriant and exuberant, and yet without repetition, may be considered as a mighty animal epos, animated by the varying life of nature—the circuit of the seasons, the wildness and delightfulness of the elements, the eternally young, eternally the same feelings of love, power, hunger. His imagination is filled with knowledge of life, and never soars off into indefinite dreamings. As artist he speaks to us of Nature in the same way as the farmer, hunter, or fisher, citing definite facts and observations. The following statement, which I quote from memory, is typical of his conception in this respect:—

"We generally regard animals in the same way that an inhabitant of Mars, suddenly transferred to this earth, would regard human beings. He would only notice the different races, types, castes, and not the individuals. Neither do we see the animal individuals, but it is just these which I try to depict. I paint animal portraits."

He also admitted that the ignorance of the public in regard to this sometimes grieved him, and that it pleased him whenever he found anyone who could see, for instance, how old one of his young sea-fowl was. Now I do not believe that the important thing is that the public should know how old the young sea-fowl is, but that Liljefors does. It is this knowledge that gives his works that con-

vincing stamp of life and truth which all of them bear, even if it is not directly evident. The great artist always knows more than he displays, while the mediocre artist generally displays more than he knows.

The above statement shows how intimately the hunter, explorer of nature and natural scientist, are in him united with the artist and painter. It even sometimes happens that the novelty and sharpness of his observation have detracted interest from the artistic creation, that the zoologist has come to the front at the expense of the artist; but this is the exception. As a rule, his work is all an unbroken, indissoluble unity between contents and form, knowledge and inspiration.

This unity appears in an exceptional manner in several bird-studies painted during the latest years, in which the artist, however, has returned to the intimate portrayal of detail, although with a greater conception and a freer technique. It is a bird, usually a wader (snipe or pool-snipe) in his natural surroundings, a few tufts of grass and sedge, a swamp, or the shore of a lake. The "motif," or theme, is the bird's "protective disguise," something which has interested the artist ever since childhood, and this has been made use of in an admirable manner for the artistic purpose. The whole canvas is covered with a piece of ground, without horizon, without sky, and the coloristic interest is entirely concentrated upon the harmony between the bird's plumage and the summer or autumn garb of the earth.

Liljefors's coloristic talent—his purely technical mastership—is great, but it does not play such an important part with him as with his compatriot Zorn. It obediently serves his intentions, but does



*(The property of Mr. E. Davidsson,
Stockholm)*

"THE FALCON'S NEST"
BY BRUNO LILJEFORS

Bruno Liljefors



"COMMON CURLEW"

(In the National Museum, Stockholm)

BY BRUNO LILJEFORS

not demand any attention for itself, and only exceptionally has anything specially attractive. As his knowledge of life is always direct and self-acquired, so he also draws his means of expression direct from Nature. This has sometimes, in my opinion, led him into experiments artistically untenable, such as attempting to represent the movements of wings in flight, by simultaneously presenting different instantaneous pictures. It sometimes also induces a certain dryness and conventionalism in execution, namely, when he is tempted into repeating a theme already used before, instead of seeking his inspiration in Nature direct. Our National Museum has a few specimens of these studio pictures, fortunately so rare in his production. But in his best works (they can be counted by the hundreds, for his inspiration is as rich and abundant as Nature itself), with what *naïveté* and honesty he interprets the vision such as it appeared to him, how he forgets himself and his skill in the face of his new task, wrestling with it, so to speak,

breast to breast, without weapons and without artifice. There is in his technique, as well as in his conception, something of the power of the primitive to delight and convince.

Invigorating and original, youthful and strong, the art of Bruno Liljefors has raised an imperishable monument to Swedish nature and Swedish animal life. In Sweden it has won a popularity hardly to be equalled by that of any other of our great artists. That it has had a deep effect is proved, among other things, by the fact that it is doubtless one of the most important sources of inspiration of Selma Lagerlöf's "Nils Holgerson's Journey," that unique geographical saga-book. Pronounced Swedish and local (this is its strength), his art has, nevertheless, such a rich import and such a broad, generally acceptable form, that it has an assured place in the common culture of Europe, and this place it has now, for some years, slowly but irresistibly been winning.

TOR HEDBERG.

Etchings by Frank M. Armington

SOME ETCHINGS BY FRANK MILTON ARMINGTON.

ALTHOUGH, as the pages of this magazine have from time to time borne witness, Canada can boast of a considerable number of capable painters, some of whom enjoy an international reputation, its contribution to the ranks of the etchers has hitherto been very meagre. This is, of course, not at all a matter of surprise, especially in the case of a comparatively "new" country, lacking those traditions which in the countries of Europe favour the progress of art from one generation to another, and which in the case of a specialised branch of work like etching, exert a particular influence on its development. The fact, however, gives an additional interest to the work of the artist whose etchings are reproduced on this and the following pages.

Mr. Frank Milton Armington is a Canadian and both his parents were Canadians. Born in the province of Ontario, thirty-four years ago, he began his art studies at the age of sixteen under Mr. J. W. L. Forster, in Toronto. A few years later he migrated to Paris, where he joined the class of Benjamin Constant and Jean Paul Laurens at the Académie Julian, but ill-health and discouragement brought his studies there to a close after a brief period, and shortly afterwards, on the urgent advice of doctors, he abandoned Art and took to commercial life in Canada. But the call of Art proved triumphant, and sooner than earn a living at commerce he resolved rather to die in responding to the call. In 1905 he returned to Paris and again entered Julian's,

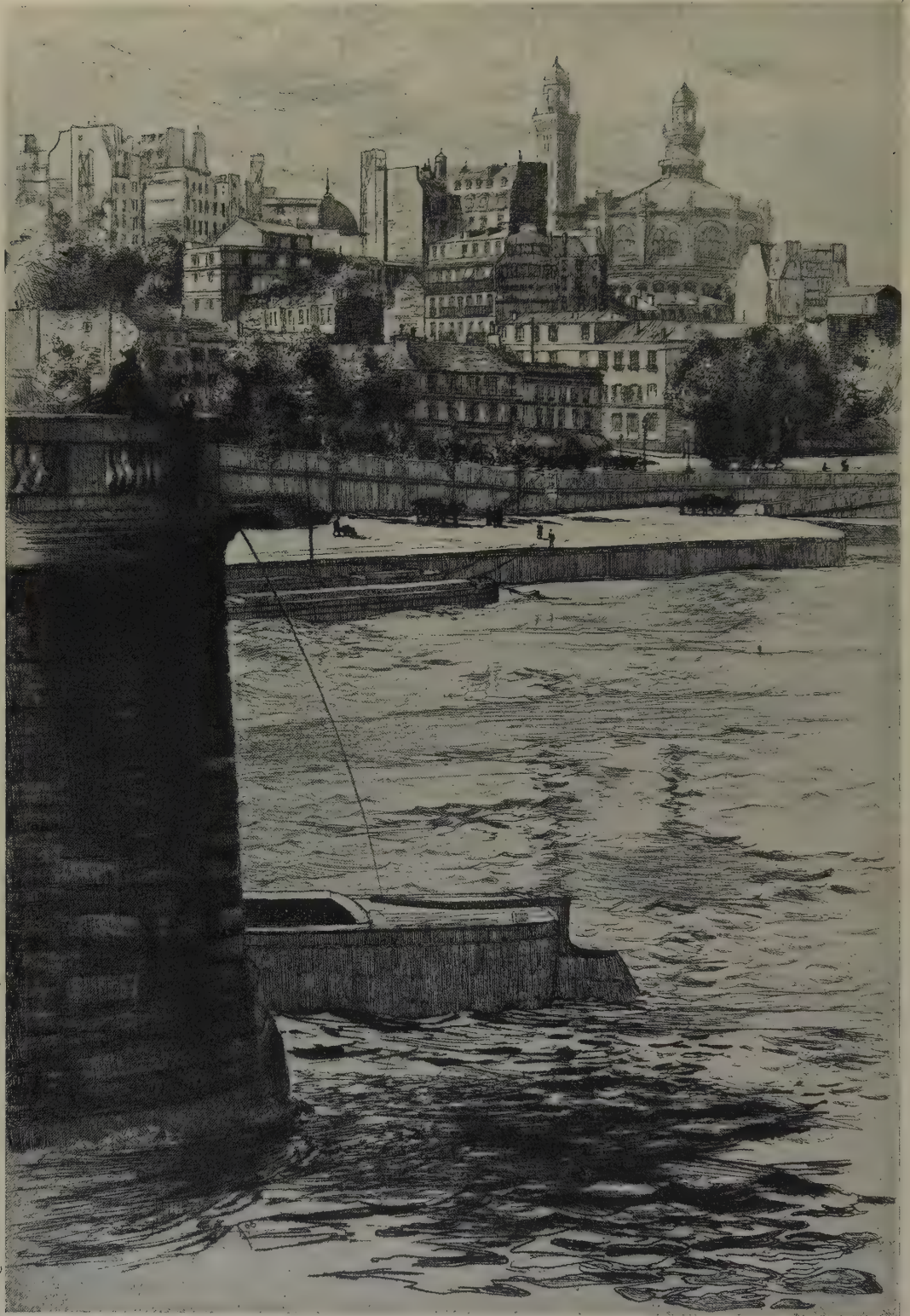
where he was successful in several of the competitions.

Mr. Armington's etchings have been exhibited at recent Salons of the Société des Artistes Français, and two of those now reproduced were shown at the Salon of the Société Nationale last year. Several important public institutions have acquired proofs from his plates, among them the British Museum, the Victoria and Albert Museum, the Congressional Library in Washington, and the Alte Pinakothek in Munich. He was elected an Associate of the Royal Society of Painter Etchers early this year, and is also a member of the Société des Amis de l'Eau forte in Paris.



"RUE DES PIERRES AND CATHEDRAL OF ST. SAUVEUR, BRUGES"

BY FRANK M. ARMINGTON

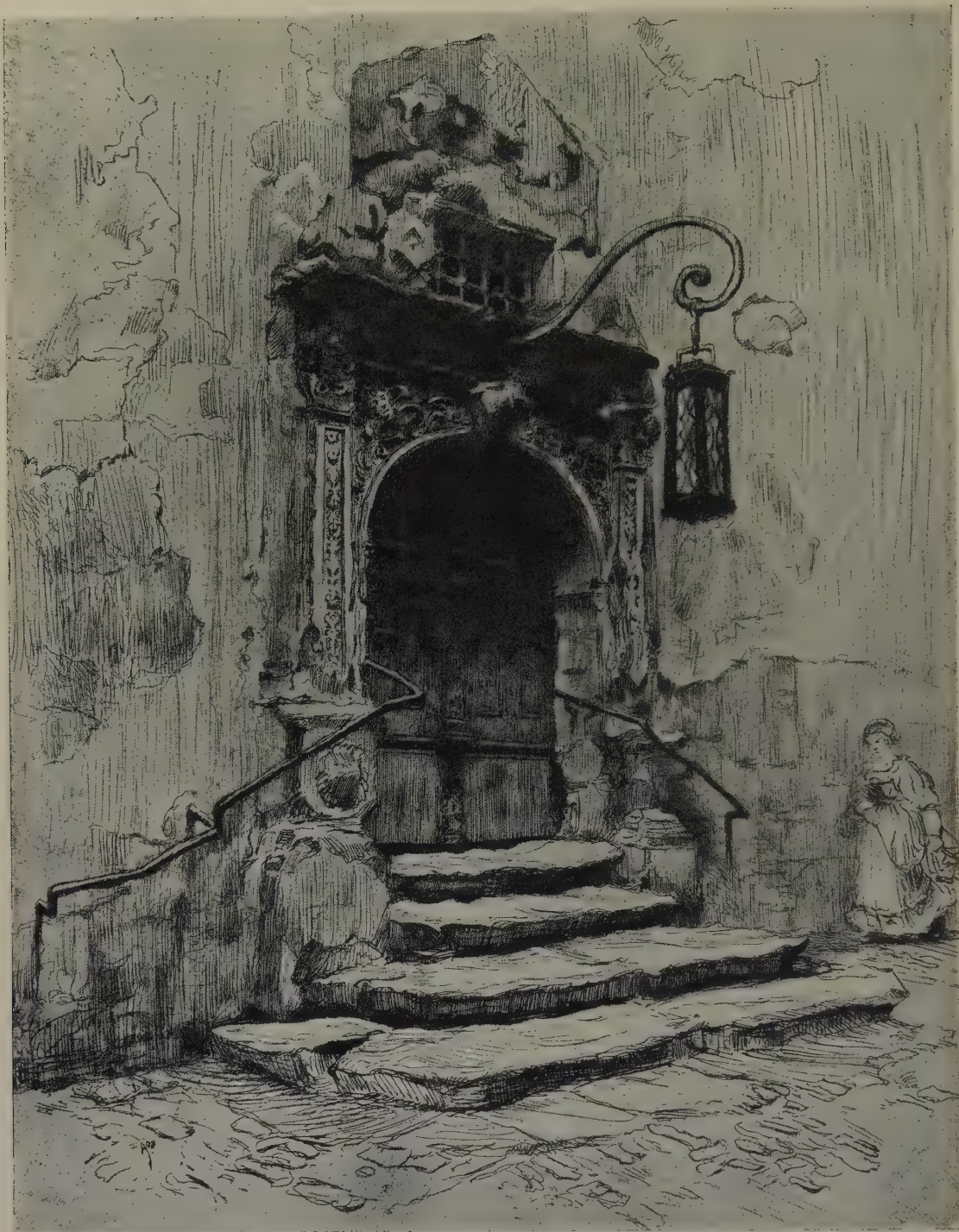


"THE TROCADÉRO, PARIS"
BY FRANK M. ARMINGTON



"NOTRE-DAME, PARIS"

BY FRANK M. ARMINGTON



"DOORWAY IN THE RATHAUSHOF AT
ROTHENBURG." BY FRANK M. ARMINGTON



"OLD HOUSES ON THE RIVER
PEGNITZ, NUREMBERG." BY
FRANK M. ARMINGTON



"AVENUE DES GOBELINS, PARIS"
BY FRANK M. ARMINGTON

Recent Designs in Domestic Architecture



THE DOROTHY BOOT HOMES FOR VETERANS AT WILSFORD, NOTTS
W. R. GLEAVE, ARCHITECT

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

THE "Dorothy Boot" Homes, of which three illustrations are given, have been erected at the expense of Sir Jesse Boot at the old village of Wilford, in Nottinghamshire, and are primarily intended for the use of veterans who served in the Crimean War. The block consists of eleven houses and a common room to be used as a club room, available for all the veterans in the county. On the decease of the veterans, it is the intention of the donor to place in the homes the employees of his firm. Each house has a living-room, scullery, pantry, and six of the houses have two bedrooms and five of them three bedrooms. The land is low-lying, and in exceptional floods would be subject to flooding; the houses have therefore been raised four feet above the ground, with a flagged terrace in front and grass slope to the natural ground. The railings shown in the general view were provided at the special request of the donor as a protection for the old people. The work is carried out with a red-sand brick plinth, and cement rough cast above, lime-whited. The roofs are of a warm red hand-made Bedfordshire tile. The grounds have been laid out principally in lawns, with herbaceous borders, the paths being

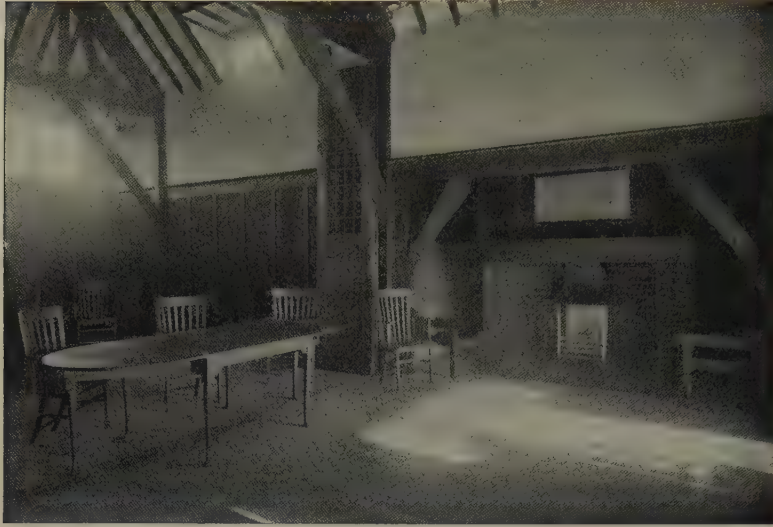
formed in old Yorkshire flags about two feet wide, laid at random, with gravel setting. The furniture for the common-room and the living-room of the houses has been designed in keeping with the building, as also the garden furniture, consisting of garden-seats, pergola, etc. The work has been designed and carried out under the supervision of Mr. W. R. Gleave, of the firm of Calvert & Gleave, architects, Nottingham.

The house at Headley, in Surrey, designed by Mr. E. Guy Dawber, of London, is just nearing completion, and stands on a high road overlooking the beautiful Headley Heath on the south, and a great stretch of open country towards Epsom Downs on the north. It has been treated symmetrically and rather in the manner of the early 18th century in design and detail, the whole composition being kept as quiet and broad in treatment as possible. The outside is of brick varied in colour from purples to deep reds, and the roof is of dark tiles, and the woodwork to the cornices, sash windows, entrance porch and bays has all been kept white. In plan the rooms are arranged to get sun at some period of the day. The porch opens into the hall with a window looking down a wide herbaceous border on the north



DOROTHY BOOT HOMES: THE COMMON ROOM
W. R. GLEAVE, ARCHITECT

Recent Designs in Domestic Architecture



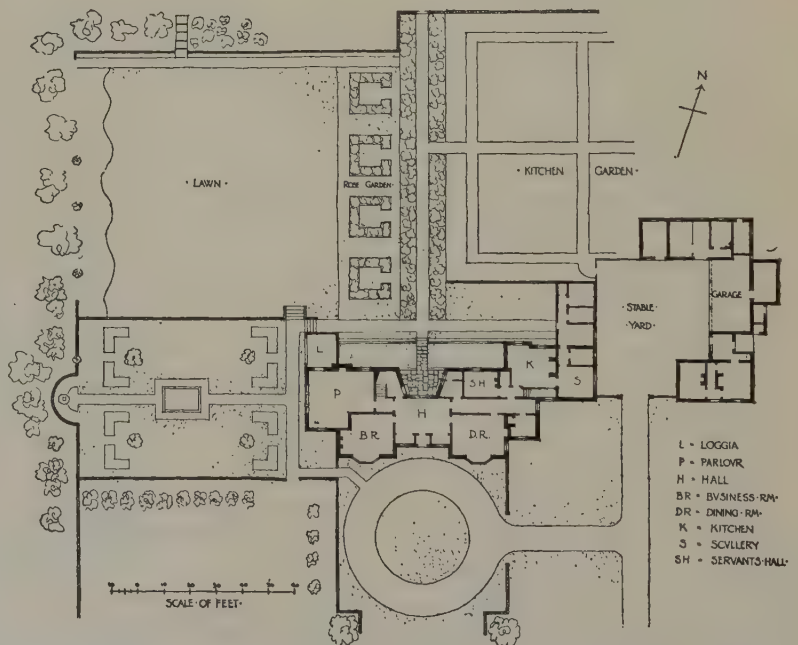
THE DOROTHY BOOT HOMES FOR VETERANS: THE COMMON ROOM
W. R. GLEAVE, ARCHITECT

side of the house, and giving a pleasant note of colour immediately on entering. The parlour overlooks a small enclosed garden bounded by yew hedges with a water pool in the centre, and a small loggia facing west also opens out of the parlour with steps leading down to the lawns and other gardens. As the ground falls rather quickly on the north side, a raised terrace by the house, with steps from it, makes a pleasant feature and gives the appearance of a strong base to the house. The stables, garage and coachman's cottage are all arranged with the house, and embodied in one scheme with the drive leading direct, and a forecourt in front of the house. Inside, the house has been treated very simply, with mahogany doors to the various rooms and white panelling in the parlour and hall, etc., and oak floors, the general endeavour having been to design a house with as little expense in eventual upkeep as possible.

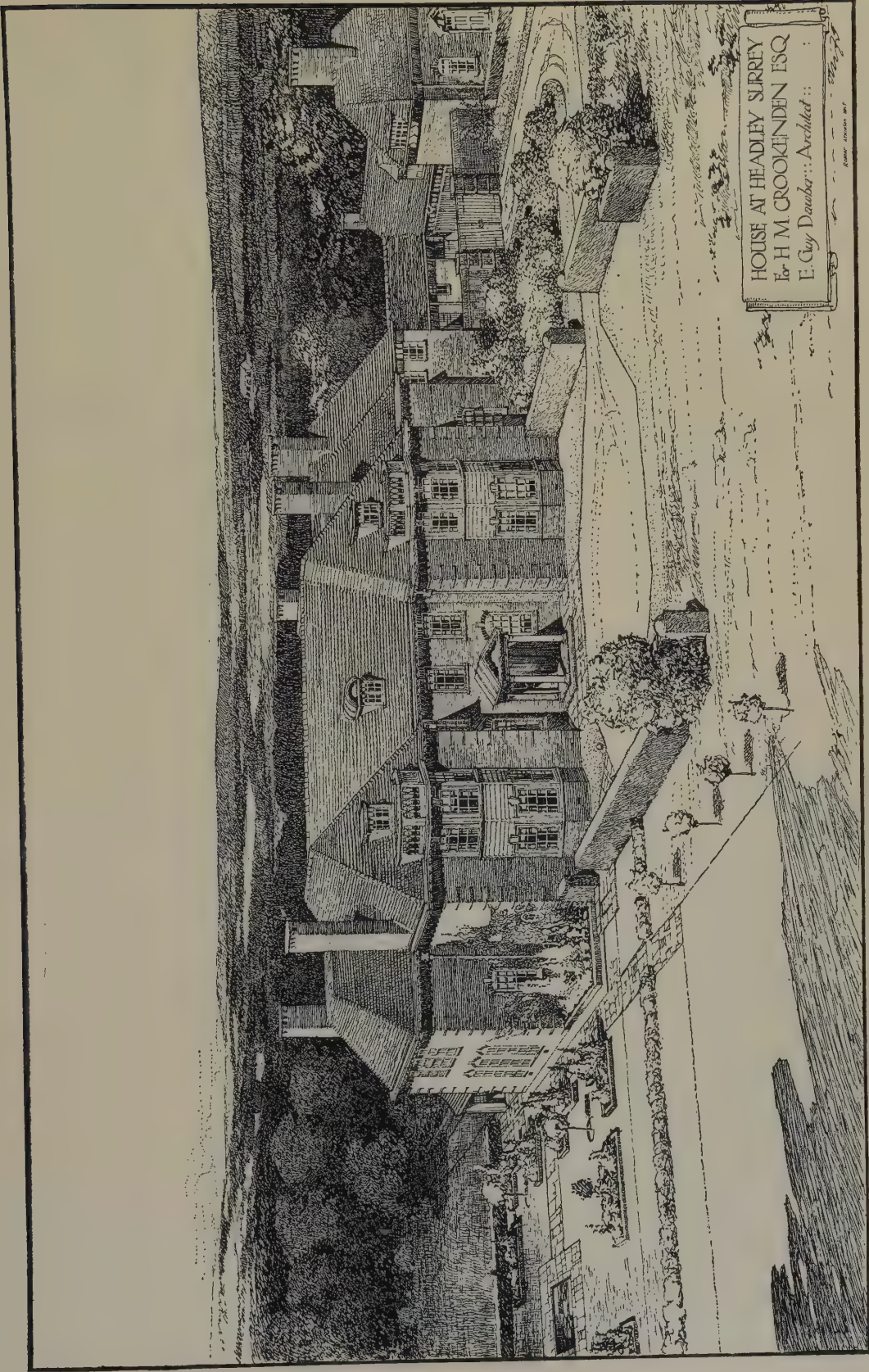
The house in North Bedfordshire, designed by Mr. A. P. Starkey, of Bedford, although particularly symmetrical in balance, has lost very few of the practical requirements necessary. The West

wing may be called the "reception" portion of the house, comprising a drawing-room looking on to the terrace and communicating at the western end with the covered court shown in the perspective drawing (p. 138), a boudoir or sitting room for the lady of the house, a gun-room, and a billiard-room large enough to take a full-sized table; while in the East wing are located the dining-room (communicating with another covered court like the one at the other end), the kitchen and other domestic offices, the two wings being connected by a

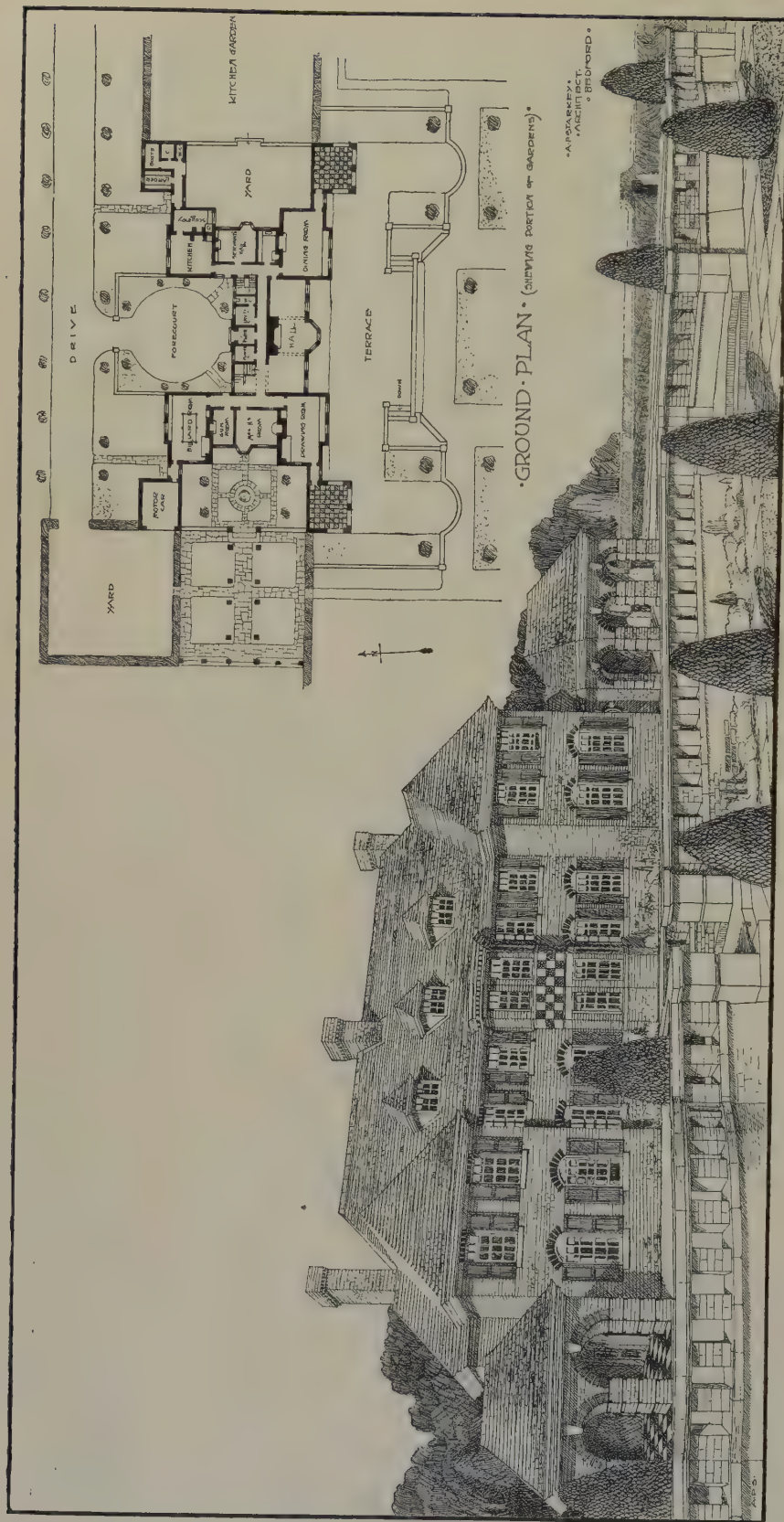
large hall measuring 45 feet by 16 feet, and lighted by seven windows looking on to the terrace. The entrance to the house is on the northern side through a rectangular forecourt. The first floor carries out the same idea—the West wing together with the South front containing the principal bedrooms, arranged as far as possible with their own dressing and bathrooms *en suite*. The East wing, to which access is given by a separate staircase, contains day and night nurseries, a "sewing-room"



PLAN OF HOUSE AT HEADLEY HEATH, SURREY E. GUY DAWBER, ARCHITECT



HOUSE AT HEADLEY SURREY
For H. M. CROOKENDEN ESQ.
E. C. D. Designer: Architect.



SKETCH DESIGN FOR A HOUSE
IN NORTH BEDFORDSHIRE. A. P.
STARKEY, ARCHITECT

Henry Tebbitt, Australian Water-Colour Painter

and a nurse's bedroom. Further servants' bedrooms are placed in the attic. The locality suggested the use of local bricks and hand-made tiles—with the occasional use of chequer panels in stone and pebbles. The gardens have been designed by the architect in keeping with the house, flagged paths being a feature of those on the western side.

INTERNATIONAL FINE ART EXHIBITION, ROME, 1911.

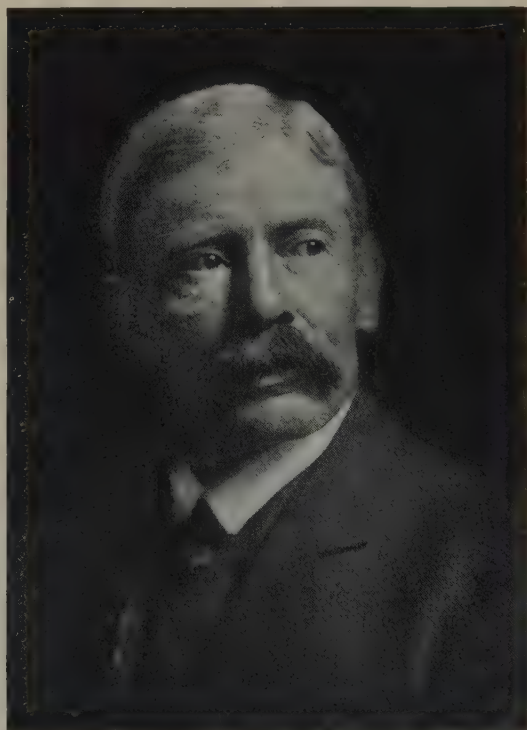
SIR ISIDORE SPIELMANN, Director for Art of the Exhibitions Branch of the Board of Trade, desires it to be stated, for the information of those who have already promised to contribute works of art to the International Fine Arts Exhibition to be held in Rome early next year, and for the benefit of those also to whom application for the loan of additional works is being made, that the Exhibitions Branch of the Board of Trade is on this occasion itself erecting the building in which British works of art are to be exhibited. The building, which will be completely isolated, is being constructed of fire-resisting materials (steel and cement); no artificial light or heating apparatus will be installed, and every precaution will be taken to ensure the safety of the building and its contents. Owners of art treasures need have no fear of risk from fire, and may with confidence accede to the request of the Royal Commission and Exhibitions Branch of the Board of Trade, and safely lend them for exhibition. It may be added that few cities are provided with so abundant a water supply as the City of Rome.

The British section at this exhibition will include paintings in oil and water-colour, architectural drawings, black-and-white drawings and engravings, and sculpture by living and deceased artists. Special care will be taken of all works entrusted to the Committee (which is composed of leading artists and representatives of all the chief societies and institutions connected with art); the expenses of collection and transport will be defrayed out of the grant made by the Treasury, and special officers will take charge of the exhibits during transit and throughout the continuance of the exhibition. As already announced in these pages, the Italian authorities intend to distribute a large sum (200,000 lire) in prizes for modern works of art executed between 1901 and 1911, and they will purchase works of art among the various sections to the value of half-a-million lire (£20,000).

A N AUSTRALIAN WATER- COLOUR PAINTER: HENRY TEBBITT. BY W. ALDEN- HOVEN.

It was while on a visit to Queensland, some sixteen or seventeen years ago, that I first saw in the Brisbane Art Gallery an example of Henry Tebbitt's work in water-colour. I was at once impressed with the directness of purpose, the absolute unconventional mode of treatment and delicacy of colour. I there and then made up my mind to become acquainted with Mr. Tebbitt and his work, and have since that time been closely associated with him.

Mr. Tebbitt was born in Paris of English parents, and, though destined to a business career, he soon discovered that his ambitions were not commercial. He visited the principal art schools in Europe, plying his brush in a desultory way, and gaining much experience. He showed at many exhibitions, both on the Continent and in England—notably the Royal Academy in 1882, where he exhibited an oil painting, *Southampton Water*, which at the time was very well spoken of. But it was not until he arrived in Australia, and was impressed by the



PORTRAIT OF MR. HENRY TEBBITT
(Photo, Appleby, Sydney)

Henry Tebbitt, Australian Water-Colour Painter

grandeur and vastness of the Australian Bush, that his artistic career may be said to have begun.

It is questionable, in discussing a painter or his work, whether it be better to do it through his personality or through his work. In this case, however, I think the two may be safely placed together. Firstly, it is a great deal owing to his personality, certainly as much as to his work, that Mr. Tebbitt has succeeded by hard and determined study in mastering the difficulties and intricacies of Australian scenery. Let it be said that Mr. Tebbitt is purely a student of Nature and a landscape and marine painter.

To an artist coming directly from Europe to Australia the differences in atmosphere, vegetation and colouring are so enormous that it takes a few years for him to overcome his feeling for English foliage and herbage and to become temperamentally acclimatised. Thus it happened that during the first part of his life in New South Wales Mr. Tebbitt contented himself by painting English scenes, particularly of the Thames, which found their way into the homes of many patrons who, far away from the old country, were glad to have some reminiscence of the land they might never see again.

But gradually, when thoroughly reconciled to this new and well-beloved country, he abandoned all this and devoted himself with no less enthusiasm to portraying the magnificent largeness and weirdness of the Australian land and river; and I may, without flattery or prejudice, say that

he has succeeded where many have given it up in sheer despair.

I may give as an instance the Blue Mountains of New South Wales. These have a distinct colouring of their own. It is not so much the intense blue of the distances, but a peculiarly opalescent effect, which distinguishes this particular corner of Australia and makes it quite unique, for it is unlike any other scenery in the world. Many artists have attempted the study of these mountains, but have given it up. To Mr. Tebbitt's lot it has fallen to be the first to have mastered the difficulty. I might add that these mountains are only in their "blue beauty" during the very cold months of the year, and, their altitude being considerable, the work of the artist who essays to record their charms is both arduous and onerous; but Mr. Tebbitt's great merit is to allow no obstacles to deter him from any given object he has in view.

To study the forest land of Australia, which is truly gigantic and sublime in its beauty, as well as most intricate in its sub-tropical undergrowth, Mr. Tebbitt has caused a studio to be erected in the very heart of the trees he loves to depict. It may be explained at this point that, unlike the trees of Europe, which are in most cases distinguishable by their foliage, the trees of Australia are mostly named and recognised by the different colourings of their trunks—hence the "black butt," "woolly butt," "mahogany," etc. The foliage also is different, for the leaves, with some few exceptions,



"BALMORAL BEACH, SYDNEY HARBOUR" (WATER-COLOUR)

BY HENRY TEBBITT

Henry Tebbitt, Australian Water-Colour Painter



"THE BLUE MOUNTAINS AT KATOOMBA, NEW SOUTH WALES"

BY HENRY TEBBITT

of a monotonous grey-green, everywhere hang perpendicularly, a habit which Nature has established in order to counteract a too rapid evaporation.

That intimate study of Nature which marks all Mr. Tebbitt's work has been well emphasised by a critic, who writes :—

"Henry Tebbitt signs about twenty transcripts from Nature, mostly finished productions, together with a few sketches, full of freshness and vigour, executed with equal freedom and decision of touch, and a nice sense of form and colour. Standing in the presence of so many and such various examples of his masterly pencil, you feel that they bear the impress of genius, while they also testify to his unwearying industry, and verify Wordsworth's assertion that—

'Nature never did betray the heart that loved her.'

Mr. Tebbitt's affection for her, in every mood and under every aspect, finds expression in all the scenes he depicts. He looks at her with the eye of an artist and the brain of a poet. Therefore his interpretations of Nature are not superficial or literal. By intuition and sympathy he divines her hidden meanings, and develops those beauties which are not discernible by the common eye of the prosaic observer. To Mr. Tebbitt the glow of sunset, the repose of a landscape in the still evening, when a holy calm settles down on the universal face of things, the placid surface of a broad stream, reflecting every leaf and twig, the

mystery of night as it envelops the margin of a lonely forest, are so many poems which inspire him to translate them in terms of pictorial art. And he does so affectionately and caressingly. Nature has spoken to him in her own eloquent way. He has listened with reverent attention to her voice, and he repeats her message with his pencil."

These remarks were made on the occasion of Mr. Tebbitt's first exhibition in Melbourne, where, notwithstanding a certain amount of adverse criticism, he succeeded in making a name and disposing of many important works, notably *Australian Giants* (purchased for the Bendigo Art Gallery), one of the few pictures he has painted in oils, and many fine water-colour drawings, such as *The Majesty of the Blue Mountains*, a work absolutely simple in its treatment but full of the vastness which so characterises these mountains; *A Wet Day in the Bush*, grey, solemn, dismal almost, but familiar to all those who know this country, with its gaunt spectral trees, denuded of their foliage by the process of "ring barking" familiar to all Australians who work on the land and want grass instead of trees; *The Tasman Sea* in one of her pacific moods—a deep blue sky—with the blinding haze of heat on the horizon, a deep blue sea, unruffled. These are the simple subjects which have made Tebbitt famous in this land, where art a few decades ago was entirely at a discount. To my mind, Mr. Tebbitt has done

Studio-Talk

much in his unobtrusive way to elevate the love of art here, and if he has achieved nothing more, he has certainly helped many others to become members of the fraternity.

Of his methods very little need be said. I really think Tebbitt has invented his own technique, believing in the fact that, whether a painting be effected by the use of brush, thumb, palette knife or otherwise, so long as the result is the result of his method, not the fortune of chance, which so many water-colour artists depend on, he has gained his aim. He uses pure colour without any addition of Chinese white or body colour.

My intimate knowledge is that of a man who has a positive dislike to praise, and is always content to rely on his own efforts to convince. A more genial friend it would be hard to find, and I thoroughly believe he is one of the few remaining "Bohemians." The man lives for his work, and his work after him will live for him. W. A.

(The illustrations to this article are reproduced by permission of Messrs. Angus and Robertson, Ltd., of Sydney.)

STUDIO-TALK.

(From Our Own Correspondents.)

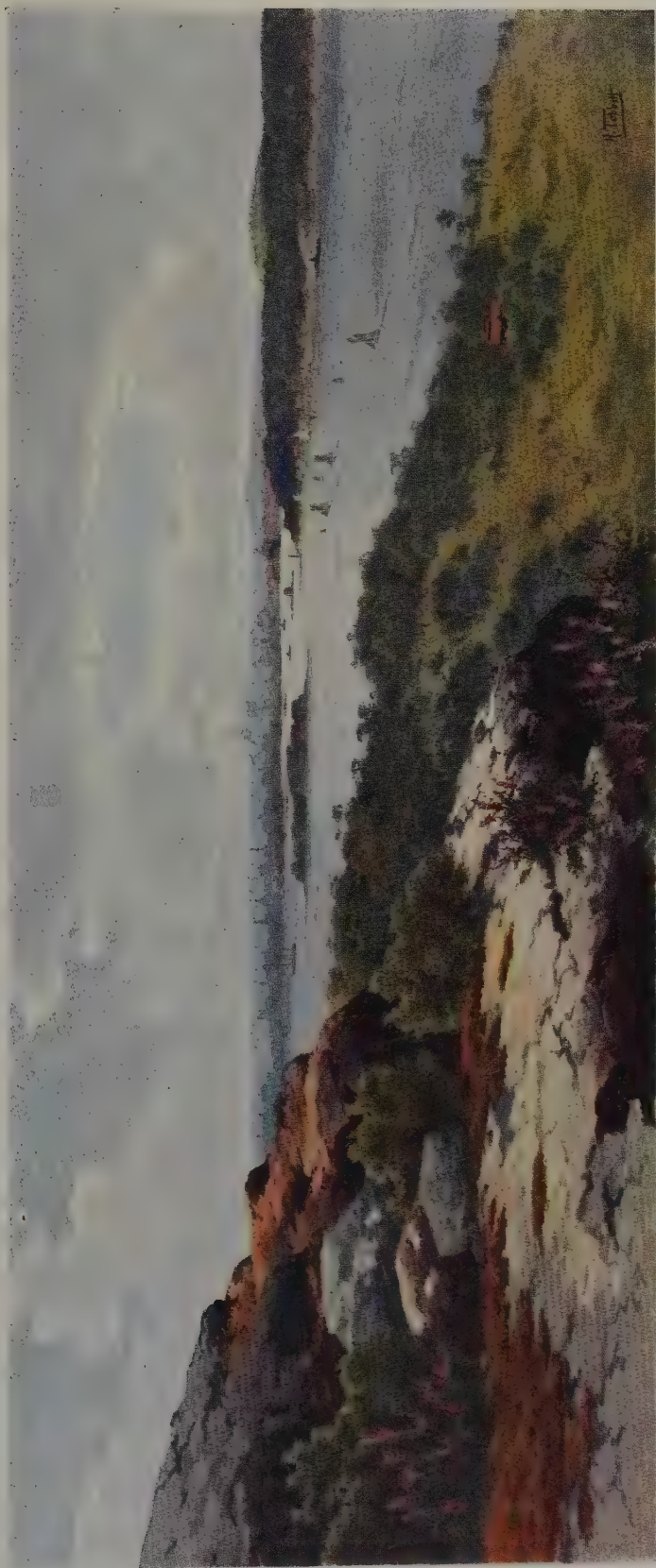
LONDON.—Mr. Gilbert Bayes, the sculptor, has been asked to execute the design for the new "Great Seal" of England. This is one of the important commissions which fall to artists as a sequence of the demise of the Crown. The Great Seal is affixed to all weighty documents of State, and its safe custody is one of the functions of the Lord High Chancellor.

The autumn exhibition of the Royal Society of British Artists contains many vigorously painted and accomplished canvases, and the number of smaller panels is greater than usual on this occasion. Pictures that are characteristic of the best elements in this season's show are *Near Worthing* and *Noon's Sapphire*, by Mr. D. Murray Smith; *Purple and Silver*, by Mr. W. Graham Robertson; *The Barn*, a sketch, and *Wellington Grove, Granada*, by Mr. A. H. Elphenstone; *Valley of the Torridge*, by Mr. A. Carruthers-Gould; *The Glade*, a decorative landscape,



"ON THE TWEED RIVER, NEW SOUTH WALES"

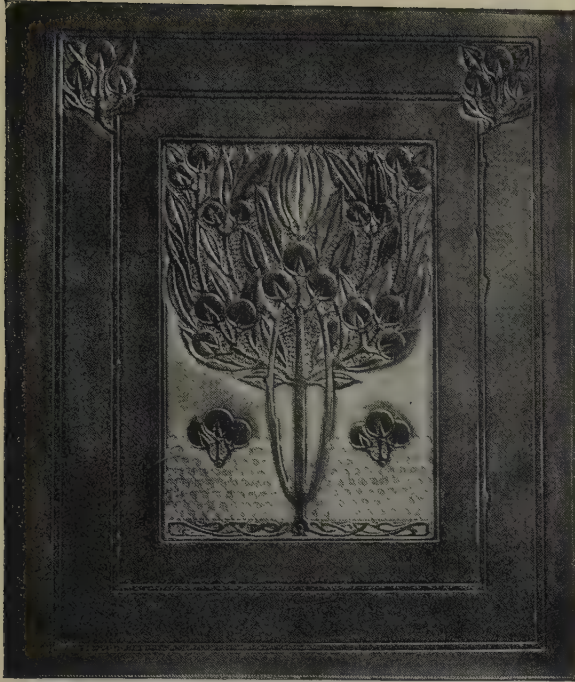
BY HENRY TEBBITT



"SYDNEY FROM VAUCLUSE."
FROM A WATER-COLOUR DRAWING
BY HENRY TEBBITT.

(By permission of
Messrs. Angus & Robertson, Ltd., Sydney.)

Studio-Talk



BLOTTER IN CARVED, MODELLED AND STAINED LEATHER
DESIGNED AND EXECUTED BY MISS E. ELLIN CARTER

Ellin Carter, who practises her craft in London and Brighton. Miss Carter specialises in the Mexican style of decorating leather. In this class of work the decoration is all on the surface of the leather and there is no padding, the relief being obtained by carving and modelling. The process is one which has obvious merits and advantages where figure work is involved, as the modelling may be as subtle and delicate as a piece of wax modelling and quite as fascinating. It requires, however, a great deal of care, as the possibilities of correction are very limited. Miss Carter has received various prizes for her leather work, among others a gold medal at the Shepherd's Bush Exhibition last year.

The Royal Institute of Oil Painters is holding its 28th Exhibition, and practically every variety of painting is to be found upon its walls, from the "pretty-pretty" up to the art of Mr. J. S. Sargent, with styles and points-of-view in every way at variance with each other. This variety is not unpleasant,

by Mr. Alfred Hartley; *The Portal of the Oberland*, by Mr. Hans Trier; *The Valley of the Cauche, Picardy*, by Mr. Fred Miller; *Early Morning: Lake Te Anau, N.Z.*, by Mr. E. W. Christmas; *Dedham Mill: Winter*, by Mr. John G. Withycombe; portraits by Messrs. R. G. Eves, Horace Middleton and E. Patry. *Reflected Lights*, by Mr. Hayley Lever, is an exceptionally well-designed picture in which a very interesting effect of light has been contrived, but there is nothing to rival *The White Room* of Mr. Joseph Simpson for freshness and purity of scheme. The president, Sir Alfred East's, *An English Manor*, with the play of sunlight on the grass, is among his most happy efforts. Of exceptional interest are the water colours, particularly *A Dorset Bay*, by Mr. W. E. Riley; *The Restoration of Winchester Cathedral*, by Mr. W. T. M. Hawksworth; *Concarneau*, by Mr. Owen Overton; Sussex scenes by Mr. D. Murray Smith; and those contributed by the president.

We give on this page two interesting examples of leather work by Miss E.



BLOTTER IN CARVED, MODELLED AND STAINED LEATHER
DESIGNED AND EXECUTED BY MISS E. ELLIN CARTER

Studio-Talk



"WILL-O'-THE-WISP"

BY THEODORA COWAN

it only makes criticism upon any but the broadest lines impossible. The hanging is well-done, and except for the tucking away of a little gem, *The Dining Room*, by Mr. Arthur Streeton, it would have lived up to the Sargent and the pictures by Mr. Glyn Philpot in the big room. Pictures which invite consideration besides these are *Mother and Sons*, by Mr. James Quinn; *Sketch of the Painter's Mother*, by Mr. Algernon Talmage; *The Wine-taster*, by Miss Anna Airy; *The Black Cat*, by Mr. Cyrus Cuneo; *The Blind Man*, by Mr. Frank Craig; *September*, by Mr. T. C. Dugdale; *Italian Soldier*, by Mr. Eric H. Kennington; *W. Reynolds Stephen, Esq.*, by Mr. T. Young Hunter; *Apples*, by Mr. A. F. W. Hayward; *The Paisley Shawl*, by Mr. Oswald Birley; *Sketch—The Patchwork Dressing Gown*, by Mr. Rowley Leggett; *Bargaining*, by Miss Flora M. Reid; *The Storm Cloud*, by Mr. Arthur Friedenson; *Summer-time*, by Mr. James L. Henry; *Carrick Roads*, by Mr. J. S. Aumonier; *Roses and Delphiniums*, by Mr. J. Moppett Perkins; *Peaches, Nuts, and Grapes*, by Mr. Henry Thomas Schaffer; *Distant Thoughts*, by Mr. Carlton A. Smith; *Caprice*, by Mr. W. Russell Flint; *At the Head of the Stairs*, by Mr. W. H. Margetson; *Water Lilies*, by Mr. W. B. E. Ranken. There is a delicate little interior here by Mr. Denys Wells, whose work also calls attention to itself this year at the R.B.A. Another interior painted with sympathy, and consequently with

success, is Mr. L. Campbell Taylor's picture, called simply *Interior*.

The figure, *Will o' the Wisp*, here reproduced, is by Miss Theodora Cowan, an Australian sculptress who received her training in Florence. Miss Cowan, who is now settled in England, has executed busts of Sir Edmund Barton, the Australian statesman, and Professor Flinders Petrie, the eminent Egyptologist, both of which have been illustrated in these pages. At the Franco-British Exhibition she received a gold medal for her work.

The annual exhibition of toys which is always such an attractive feature at the Baillie Gallery in Brook Street for a few weeks before Christmas, promises this year to be fully as interesting as on previous occasions. In anticipation of the event

we give here a few illustrations showing some of the toys from Austria which will be on view. The designing and making of toys have come to be a recognised branch of applied art in that



TOY TURKEY. CARVED IN WOOD BY PROF. F. BARWIG



TOYS DESIGNED AND EXECUTED
BY PROF. FRANZ BARWIG



TOY ANIMALS

DESIGNED AND CARVED IN WOOD BY PROF. F. BARWIG

country. The toys of Prof. Barwig, Prof. Schufinsky, Frau Harlfinger-Zakucka, Fräulein Podhajska and other artists who have followed their lead, have found their way into many countries, and their popularity is on the increase. It is characteristic of these artists that they bestow just as much thought on the production of these playthings as on more serious work.

The Baillie Gallery's recent exhibitions have been Mr. T. Friedenson's landscape drawings in water colours, Mr. E. Newell Marshall's *Life in Cairo and the East*, a series of sketches in pencil and colour, pictures of Algiers and Mentone by Alicia Blakesley, and paintings and portraits by Madame Erna Hoppe. Mr. Friedenson has a very charming talent; his *Evening, The Seine at Caudebec, Morning, Scarborough* and *Wensleydale* were very pleasant pictures. Madame Erna Hoppe tackles great difficulties, working on a large scale successfully,

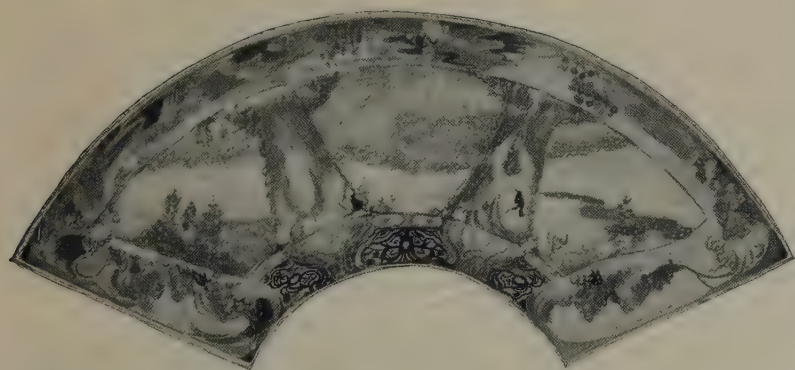
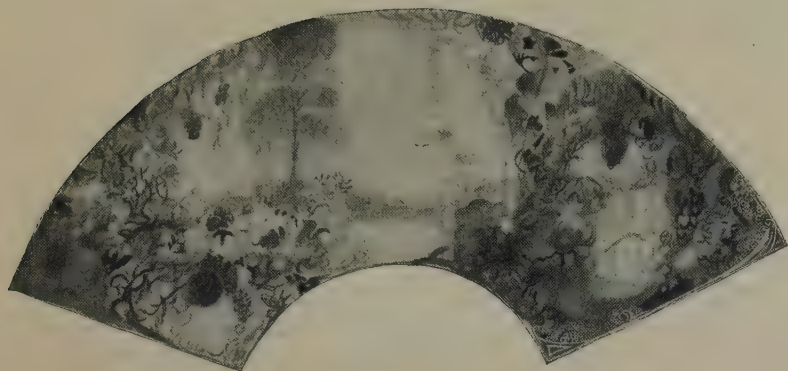
and is not without an interesting manner of her own.

At Walker's Gallery, in Bond Street, Mr. Lester Sutcliffe, R.C.A., and Mrs. Lester Sutcliffe have been holding a combined exhibition. The former's work is devoted to the medium of charcoal, and some examples were given in our last issue. His grey pictures are the most successful of all, and show an admirable treatment in conveying the light of early morning. He prepares his

own paper and makes his own charcoal, striving for an effect to be obtained in flat tones. He has devoted many years to experiments with his materials in search of the best means to the unusual effect he attains. Mrs. Sutcliffe is



TOYS DESIGNED BY FANNY HARLFINGER-ZAKUCKA, MINKA PODHAJSKA, J. KYSELO, AND PROF. BARWIG. EXECUTED BY THE GENOSSENSCHAFT DER SPIELWARENERZEUGER, HORITZ, BOHEMIA



PAINTED SILK FANS

BY GEORGE SHERINGHAM

known as a flower painter, and is a student of Rathgens, pupil of Fantin-Latour. Her picture, *Primrose Day*, was bought by the Leeds Art Gallery. Miss Hilda Walker contributed to the exhibition 24 monotypes in colour and black-and-white.

Among the few artists who devote themselves to the decoration of the fan Mr. George Sheringham has latterly turned his attention in this direction with much success, and three examples of his designs will be found reproduced on this page.

Mr. Sheringham studied at the Slade School, and later under Mr. Harry Becker, afterwards working for nearly two years in Paris. As a painter in water colours he has twice held successful exhibitions in London. He has on two occasions recently exhibited his fans at the Ryder Gallery, where he is this month holding a special exhibition of them.

The Bill to amend and consolidate the law relating to copyright throughout the British dominions which was introduced by a member of the Government before Parliament rose for the recess, will possibly come up for debate during the autumn session. Both in form and as regards particular provisions, the Bill leaves much to be desired. We think the process of consolidation might have been better carried out if the provisions relating to the particular classes of work to be protected—literary, dramatic, musical, artistic—had been grouped into compartments. As the Bill is drafted, if one wants to find out what its provisions are with regard to artistic copyright, it is

necessary to read it through in its entirety. The principal innovations in the Bill are those which extend the term of copyright and bring within the protection of the law architectural works of art. The former is fixed at the author's life and fifty years after, so that where the author is a young man, copyright may in many cases endure for a century, but a proviso puts it within the power of a State official (the Comptroller of Patents) to exercise the rights of the owner of the copyright at any time after the death of the author and to grant a licence to reproduce a work in certain



BOX PAINTED IN VARNISH

BY ALYS H. TROTTER

cases in which "the reasonable requirements of the public are not satisfied," an expression which ought to be more clearly defined. The clauses relating to architectural works of art have given rise to a good deal of criticism, and architects themselves are by no means unanimous in their approval of them. An "architectural work of art" is defined by the Bill as "any building or structure having an artistic character or design, in respect of such character or design, but not in respect of the processes or methods of its construction." A design on paper, as apart from its execution, is apparently protected by the provisions relating to artistic works; but there does not seem to be any explicit protection against the unauthorised execution of such a design. It is expressly provided that copyright in an "architectural work of art," shall not be infringed by making paintings, drawings, engravings, or photographs thereof; and that where the copyright is infringed by the construction of a building or other structure the copyright owner shall not be entitled to an injunction restraining the construction of such other building, or to order its demolition when constructed.

Under the Bill several further alterations in the

law of artistic copyright are introduced. Under Section 3 the author of a work of art need not in future reserve copyright when selling it, but unless expressly reserved copyright goes with the work if the owner of both is not the author. Registration is not obligatory, but neglect to register may materially affect the copyright owner's claims against an infringer. It would have been better we think to have retained the provisions of the law as it now stands in regard to registration in the case of all assignments of copyright where that right is severed from ownership of the work itself.

The frontal illustrated on this page is worked entirely in gold on rose silk brocade, with the exception of the grapes and vine leaves on the dark blue velvet super-frontal, and the lilies, etc., in the centre of the frontal. The whole of the gold is in varying widths of military gold braid and lace, with a few exceptions, such as the stars and the branches of the rose, which are in silver-gilt flat thread, almost a very narrow tape.

The box illustrated above is one among others shown by Mrs. A. P. Trotter at an exhibition held at Walker's Gallery some little time ago. The work, which follows an 18th century receipt, is prepared with colour ground in varnish and without any oil throughout, except where oil gilding is used as a substratum for the varnish. A very beautiful translucency can be produced by this method. Many coats of clear varnish are



ALTAR FRONTAL FOR ST. PÉTER'S, STOKE-ON-TERN, SALOP. DESIGNED BY COL. H. BRETON. EXECUTED BY SCHOOL OF EMBROIDERY, ST. MARGARET'S CONVENT, EAST GRINSTEAD



"THE BELL TOWER AT THE TOWER
OF LONDON." FROM THE ETCHING
BY SUSAN F. CRAWFORD

(See Glasgow Studio-Talk, next page)



"LAMBETH PALACE" (ETCHING)

BY SUSAN F. CRAWFORD

laid on, and each, when absolutely dry, is ground with pumice and polished with tripoli. Some of Mrs. Trotter's boxes have been two years in the process and have as many as twenty layers of varnish. Mrs. Trotter is an old Slade student and pupil of Professor Legros. She began to experiment in this work some fifteen years ago.

GLASGOW.—The two plates here reproduced belong to a long series of Metropolitan studies representing some of the latest work of Miss Crawford. The one suggests well the reposeful dignity of the old archiepiscopal residence as seen from the river; the other recalls the story of Harrison Ainsworth, with all its grim incidents. The Tower of London is rich in suggestion to the artist, and by the courtesy of the Governor

Miss Crawford was able to bring away many interesting sketches.
J. T.

PARIS.—The *Tête d'Homme*, by Honoré Daumier, which we reproduce opposite, is from an extremely beautiful work belonging to the eminent man of letters and art critic Théodore Duret. M. Duret, who was born in 1838, has been the close friend not only of the whole phalanx of the *Impressionistes*, but more particularly of Manet, to the study and appreciation of whose talents he has devoted numerous articles and some excellent books. He has at all times been a collector of works by masters whose art pleased him, and his purchases are invariably guided by a rare happiness of selection; hence it is that his collection is one of the finest and choicest in Paris.
H. F.



(In the Collection of M. Théodore Duret, Paris.)

"TÊTE D'HOMME."
BY HONORÉ DAUMIER.

Studio-Talk

VIENNA.—Otto Hofner is one of the rising young sculptors and medallists in whom Austria bids fair to be rich. He learnt his art under Prof. Schwarz, at the Kunstgewerbeschule, earned many prizes, spent much time in travelling, and was particularly



STUDY IN BAS RELIEF

BY OTTO HOFNER

delighted with Paris and London, where he gained a good deal of knowledge. He has executed many larger works of sculpture, and gained

the praise and acknowledgment for his monument of the late Empress of Austria. He is also a teacher in the special school for gold and silver work. He has devoted much attention to applied art, and has designed many articles of gold and silver; but some of his best efforts are shown in his plaquettes and medals.

Hansl and Gretl, the



MEDAL: FRIEDRICH NIETZSCHE. BY OTTO HOFNER

Nietzsche medal, and the other work here reproduced, are good examples of his methods.

The modern movement in art has made itself felt in many directions, and among others it is responsible for the changed appearance which not a few of the shops of Vienna have assumed during the past two or three years. Many prominent men are devoting much attention to this particular branch of their profession. Adolf Loos was a pioneer in this direction, and others quickly followed suit. Hans Prutscher, a man of great practical experience and theoretical knowledge, is among those who have exercised their talent in this sphere. The son of a joiner and cabinet-maker, he is an auto-didact in all that pertains to architecture. He has worked at all and everything:— as a labourer, general handy-man, carpenter, joiner, mason, intarsia maker. Being an excellent



PLAQUETTE

BY OTTO HOFNER

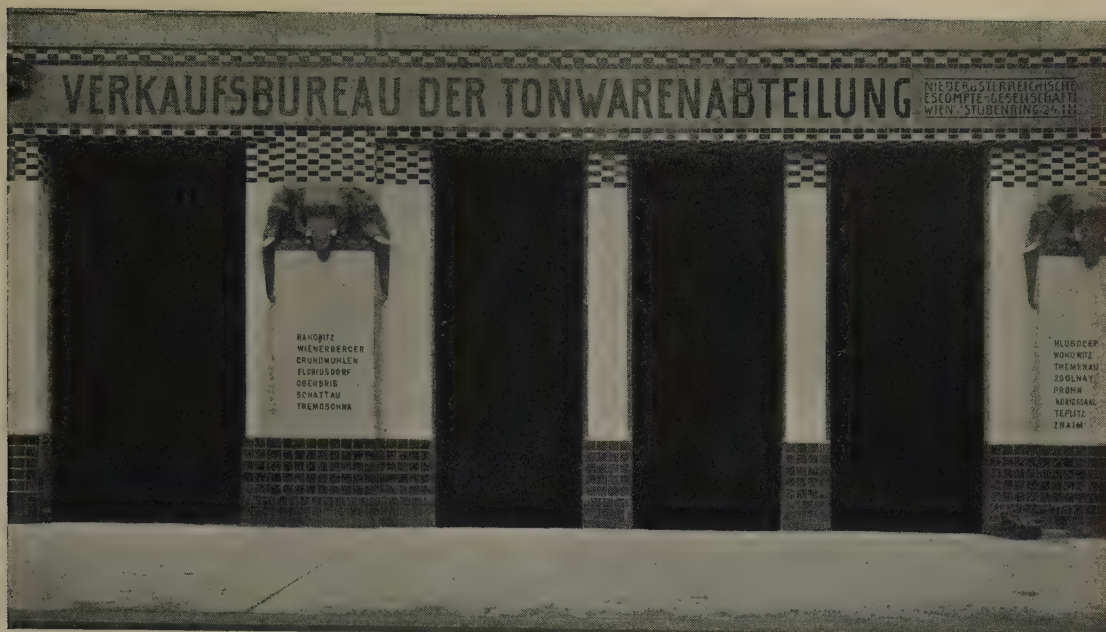


RECEPTION ROOM AT A FASHIONS EXHIBITION DESIGNED BY HANS PRUTSCHER



POULTERER'S SHOP

DESIGNED BY HANS PRUTSCHER



SHOP FRONT IN THE RINGSTRASSE, VIENNA

DESIGNED BY HANS PRUTSCHER

draughtsman, he determined, on settling down in Vienna, to work his way up as an architect of shops, which may now be said to be his speciality. A tailor's shop (see below) was his first effort. This particular shop was a very old one, and the lighting arrangements being very bad, it had therefore to be entirely reconstructed. Considerable use has been made of aluminium for the frames of the glass, the gas stoves, and other purposes. Every available space has been utilised; the doors of the wall-cupboards open on both sides, all the shelves are movable, and the work exceedingly well done. The reception room shown on the opposite page was designed for "Wiener Mode" at an exhibition of fashions held in Vienna some time ago. The interior of a poulterer's shop is extremely refreshing, everything is delightfully expressive of its purpose. The mosaic frieze designed by Hubert von Zwickle is a charming

ornament of fine decorative effect. The walls are of white tiles, the counter of white marble, the floor of grey and white tiles, everything washable, which is as it should be, considering its purpose. The shop-front of a pottery dépôt (above) is on the famous Ringstrasse, and is highly attractive with its broad, flat columns of deep emerald green fayence on a white



INTERIOR OF A TAILOR'S SHOP

DESIGNED BY HANS PRUTSCHER

Studio-Talk

surface, quite in harmony with the nature of the business.

The art of wood-engraving has few more ardent disciples than Dr. Rudolf Junk, an example of whose work is given in the coloured reproduction on the opposite page. It is a subject in which he has aimed at no complex effects, and in fact he has employed no more than four tints in producing the final result. This simplification is characteristic of the artist's wood-cuts, and is in accord with the traditions of the art as practised in Europe. An interesting specimen of Dr. Junk's craftsmanship is a little book, "Der kluge Knecht"—a bibliographical gem in which both illustrations and letterpress are cut in wood in the ancient style; and another volume, a book of sonnets, is at present being produced by him in the same way. It may be mentioned that Dr. Junk is very near-sighted, so that every thing at a little distance appears to him like a cloudy mist from which the varying tones gradually emerge. It is due to this visual peculiarity and not any affectation on the

artist's part that his work has a character that may be described as *pointillé*, for he sees nature as a conglomeration of stipple points. He is a member of the "Hagenbund" and most of the Society's exhibition catalogues are decorated by him. He was educated at the famous old monastery of Melk on the Danube, where he was fortunate in having as his teacher of drawing, Pater Benedict, a man of broad ideas who strongly inculcated in his pupils an unremitting study of nature.

Among some very interesting work lately shown at the Arnot Gallery were a series of landscapes by Eugen Stibbe, an Austrian artist, who finds his favourite motives round about Etaples and Moret on the Loire. His treatment is eminently poetical, and his pictures have, moreover, a personal touch which lends them a peculiar charm. His colour is refined, delicate and soft, and he renders what lies before him with a fine view to pictorial effect, and at the same time a truth to nature which makes them singularly attractive. His *Schnellzug von Calais* was favourably received at the Paris Salon



"HERBSTMORGEN AM KANAL"



FROM A COLOURED WOOD-
ENGRAVING BY RUDOLF JUNK.

Studio-Talk



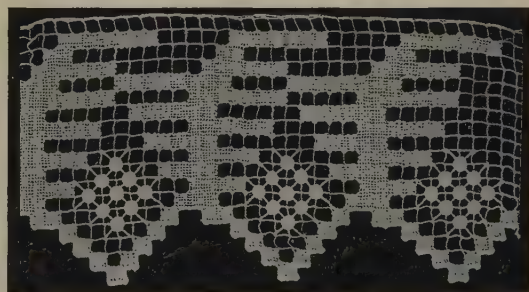
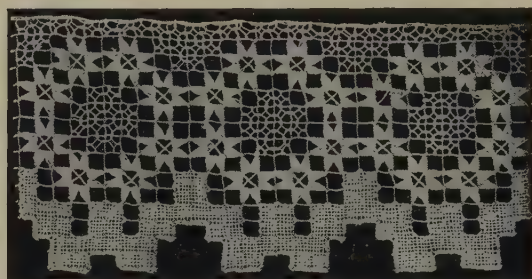
DARNED NET (FILET) LACE.
DESIGNED BY FRANZISKA HOFMANNINGER
WORKED BY EMMA REINLE

three years ago, and his *Herbstmorgen am Kanal*, ("An Autumn Morning on the Canal"), now reproduced (page 158), has been acquired by Baron Hatvány, of Budapest, for his collection of modern painters.

In the recent history of Austrian lace the name of Franziska Hofmanninger holds an honoured place with that of Mathilde Hrdlicka, a colleague of hers at the Imperial School of Embroidery and Lace-making. The designs of both these ladies have on several occasions been illustrated in these pages and aroused widespread interest. The designs by Miss Hofmanninger here reproduced represent some of her more recent work in the

designing and working of lace and embroidery, her collaborator in the case of the lace being a gifted craftswoman, Miss Reinle. Miss Hofmanninger is a true Viennese and an artist by instinct. She is possessed of a fertile and dainty imagination from which issues a rich harvest of beautiful work. She designs while she works, the materials before her stimulating her imagination and suggesting new creations. Thus a piece of coloured silk in the design of which the tints of coral and blue-green predominated suggested the piece of embroidery shown on p. 162, in which corals are employed with the finest silks, the effect being exceedingly striking. In her lace designs, too, though the feeling for colour does not come into play, her creative talent is again demonstrated.

A. S. L.



DARNED NET (FILET) LACE
DESIGNED BY FRANZISKA HOFMANNINGER
WORKED BY EMMA REINLE



CORAL AND SILK EMBROIDERY
DESIGNED AND WORKED BY FRANZISKA HOFMANNINGER



EMBROIDERY STUDY
DESIGNED AND WORKED BY FRANZISKA HOFMANNINGER

Studio-Talk



EMBROIDERED RETICULE. DESIGNED AND WORKED
BY FRANZISKA HOFMANNINGER

BERLIN.—The Salon Cassirer has honoured Johann Sperl on his seventieth birthday with a collective exhibition. This intimate collaborator of Wilhelm Leibl lived with him in retirement in the Bavarian mountains. He has never made much of his own art and was contented to see his friend's fame spread far and wide. The figures of peasants which he painted at first in the Vautier style bear no comparison to such masterpieces of Leibl's realism, but Sperl is at his best in landscape. He is quite superior when he renders the flower-studded meadows, leafy interlacings, mountainous distance, the sweetness of fleecy skies and the interiors of peasant cottages in his Alpine foreland. Nobody ever had

a tenderer feeling for the graces of vegetation and atmospheric delicacies. In the execution of such motifs he could rival the Dutch masters of the 17th century or Barbizon brushes.

For several years past the young sculptor, Paul Oesten, has attracted notice by graceful groups whose peculiarity lay in the juxtaposition of Praxitelean virgins with panthers. He carried off the great gold medal of the Grosse Berliner Kunstausstellung in 1906 for his *Danaïd Fountain*, which showed his sympathetic talent grown to monumentality, and a capability for the tragic as well as the arcadian expression. This year he makes a striking impression in the Berlin Exhibition with his *Young Man in a Sweater*, an excellent study of anatomy in modern sporting garb, and his *Chauffeur* is much admired in the Munich Glaspalast. In the brutal intensity of his automobile driver, Oesten, a passionate sportsman himself, has



"DIANA AND THE PANTHERS"

BY PAUL OESTEN



"THE CHAUFFEUR": MOTOR RACE TROPHY

BY PAUL OESTEN

testify to a firm draughtsman's hand, but suffer from an unpleasant rudeness of tone and a too close observance of Lenbach and Stuck prescriptions. Hans Heider goes directly to nature, to winterly mountains and early spring tumults, but we become more aware of temperament and skill than of the emotional soul. Some portraits of Walton are exquisite colour-harmonies and distinguished in pose, but rather uninteresting as comments on female individuality.

captured the very pulse of modern travelling life. Oesten was born in Berlin, and a pupil of Reinhold Begas and Menzel. He won the Rome prize during his studentship, and has carried home deep impressions from classical art.

Berlin is quite entitled now to claim recognition as a centre of clever draughtsmen and illustrators. The artists on the staff of "Jugend" and "Simplicissimus" in Munich have initiated a renaissance in thi

Several one-man shows at Schulte's have to be noted. Karl Leipold is a strange delineator of waves and ships, harbour-pieces, old mills, light-houses and village nooks, which he seems to see through a magnifying glass. He envelops such subjects in a sphere of colouristic beauty and mystery until they are transformed into phantasmagorias. Turner is evoked and so is Ziem, but closer inspection reveals a neglect of the real and causes dissatisfaction by the recognition of mannerism. Some of the male and female portraits of Egon Kossuth of Wiesbaden, impress one by their originality and psychologic insight. They



DANAÏD FOUNTAIN

BY PAUL OESTEN

Art School Notes



"BEATRICE" (WOOD BUST)

BY PAUL OESTEN

domain, and it is being carried on here by Berlin journals like the *Lustige Blätter*, the *Ulk* and the *Illustrierte Zeitung*. This latter weekly has just now awarded two Menzel prizes, each of £150, which have been won by Fritz Koch-Gotha and Heinrich Zille for the best drawings of actuality. The *Lustige Blätter* has been celebrating the 25th year of its existence by a much-noticed exhibition of its staff-artists at Friedmann and Weber's gallery, and the amount as well as the diversity of talent among these younger draughtsmen was a general surprise. They ply the instruments of wit and humour in the fields of politics and high and low life, and they know how to awake amusement or rebellious protest. In some their German nationality becomes unmistakably evident, but others have a somewhat Japanese, Parisian or English appearance. F. Jüttner is already well known as one of the humourists whose fun proves always victorious whether he takes up politics or social weaknesses, and he commands esteem by his technical development. Ernst Heilemann mirrors the sphere of flirt almost as seducingly as Reznizek, and Franz von Bayros bestows superior refinement on kindred subjects. J. Bahr's fun is broad and as German in its style as that of A. W. Wellner,

who seems strongly in love with Böcklin's fabulous types. Leonard possesses the caressing line for the portraiture of Parisian-looking mondaines, and Finetti has a unique hand for grotesque movements. Helwig and Cristophe are two tasteful satirists with a nervous line. A series of *Lustige Blätter* posters by Julius Klinger mark out this artist as one of the most original and most reliable talents in this field. His picture epigrams are always spiritual and convincing, they can be both simple and complex, robust and graceful.

J. J.

ART SCHOOL NOTES.

LONDON.—Sir William Richmond, K.C.B., R.A., Professor of Painting in the Royal Academy, will deliver four addresses to the students in January at Burlington House. On the 9th, he will lecture on "Choice of Subjects"; on the 12th, on "Some Great Portrait Painters"; on the 16th, on "Some Great Idealists"; and on the 19th, on "The Art of the Future." All the lectures will commence at 4 p.m. (there is no admission after that hour), and every



"THE OLD MAN OF THE SEA." BY A. W. WELLNER

Art School Notes

exhibitor at last year's Academy is entitled to a ticket for the series. The possible nature of Sir William's concluding address will cause some speculation among artists. It is perhaps not too much to assume that he will speak of the present tendencies of the more advanced schools, and as the Professor of Painting is never afraid to express his opinions and is known to have well-defined views on all questions of art, the Lecture Room at the Royal Academy is likely to be crowded on the

19th of January. The Professors of Sculpture and Architecture, Mr. W. R. Colton, A.R.A., and Mr. R. T. Blomfield, A.R.A., have not yet announced the subjects of their addresses, which will be delivered in January, February and March.

Some months ago reference was made in these columns to a series of articles on newspaper and book illustration that Mr. Percy V. Bradshaw, of the Press Art School, 128, Drakefell Road, New



POSTER

DESIGNED BY JULIUS KLINGER



"FEAR"

(See Berlin Studio-Talk)

BY GINO VON FINETTI

Reviews and Notices

Cross, S.E., was then preparing for the use of his pupils. The series is now complete, and the articles, written in every case by men with special knowledge of the artistic and business difficulties that encompass the struggling worker in black and white, may confidently be recommended to the student. The writers include the art-editors or assistant editors of most of the important weekly and monthly journals who are well qualified to advise the young artist who is ambitious of success as an illustrator. From these articles he can learn something of the various kinds of work that journals and publishing houses require, and gather besides a hundred useful hints not only on technicalities but on methods of procedure when submitting his drawings. He may even find out from their perusal the hours when art-editors are likely to be least unapproachable, and that it is not advisable to take drawings at such awkward times as one or six o'clock. There seems to be a general consensus of opinion among Mr. Bradshaw's experts that it is useless to submit to them the ordinary art school study. However good it may be it is of little value as a test of its author's power as an illustrator. It is encouraging to find that the representative of one of the greatest of our illustrated papers prophesies that the drawing will in time regain much of the vogue it has lost, and is likely, partially at least, to oust the photograph. Women illustrators will be pleased to hear that there is an art-editor who finds them as a rule more sympathetic, imaginative and conscientious than the men who have worked for him.

At the Birkbeck College School of Art the autumn session was opened with a varied and comprehensive exhibition of work executed by Mr. Mason's students. The show of landscapes by members of the sketching club included a good number of clever studies, and other works that deserve special mention were the paintings from the nude by Mr. Arthur M. Boss and Mr. Herbert Reeve, and the book illustrations by Mr. C. W. Smith, all of which gained commendation in the National Art Competition. Other awards of the year were an art teacher's certificate to Miss Dorothy A. E. Goody; London County Council Art Scholarships to Miss Irene Butterworth, Miss Norah Williams and Arthur Glover; and Birkbeck College Studentships to Mr. F. H. Ballard and Mr. Charles W. Smith. The Taverner Prizes for drawing, composition and painting were taken by Mr. Arthur M. Boss, Mr. Ernest Eason, Miss Agnes Sutherland and Miss Emily Connal; the

Pocock prize by Miss Gladys Mason; the Holden prize by Miss Dorothy Winbush; and the Mason prizes by Mr. Boss and Miss Grace Hudson.

Arrangements have been made at the Heatherley School in Newman Street for the delivery this winter of a series of lectures on anatomy, which should enhance materially the usefulness of the well-known institution in which a large proportion of our eminent artists have at some time or another worked with advantage. Last winter the Heatherley School was probably fuller than at any time during the sixty years and more that it has been in existence, a result that was due chiefly to the individualistic character of the teaching and to the seriousness of outlook that prevails in Newman Street.

W. T. W.

REVIEWS AND NOTICES.

Turner's Sketches and Drawings. By A. J. FINBERG (London: Methuen & Co.) 12s. 6d. net.—This is an elaborate and painstaking analysis of the methods, in regard to detail, through which the immense genius of Turner expressed itself. The task of such interpretation would naturally fall to Mr. Finberg, who for years has been quietly covering all the ground of his subject. To no man's note books did there ever cling a greater significance than to Turner's, and from these and his drawings for engravings in various stages of completion Mr. Finberg attempts the task of the reconstruction almost of the very mental processes which led up to given results. The task is of course in a certain measure one based upon hypothetical conclusions, and Mr. Finberg closes the book with a closely argued plea for the method. As we understand him, he seeks to place art criticism with the other sciences, in interpreting artistic phenomena upon the lines by which conclusions are reached in those sciences; though he is not concerned "objectively" with the picture, and is in fact at variance with the objective critics. But, if we have understood him aright, his attitude is "objective" towards subjective phenomena, after the manner of the scholars of philosophy and logic, whose language it is he uses. The book bristles with points of controversy, but it certainly initiates a novel point of view. The truths it seems most intimately in touch with are certainly those which, so to speak, can be "taken to pieces." There are certain regions of mystery which such a method cannot impinge upon, but within its own scope it illuminates and clarifies some issues which had

Reviews and Notices

become thoroughly obscured, and in disentangling from such a phrase as "representing nature" the various interpretations set upon it, and suchlike achievements, the air of criticism, always obtusely "objective" or almost morbidly "subjective," is once more purified.

The Merry Wives of Windsor. By WILLIAM SHAKESPEARE. With illustrations in colour by HUGH THOMSON. (London: Heinemann.) 15s. net.—No one has a prettier style than Mr. Thomson, and above everything his work identifies itself with the purposes of book embellishment and illustration. He really does understand the art of the treatment of a page when it comes to "headings," and suchlike. His line has many fine qualities indeed, and it is nowhere happier than in the freedom and the delicacy with which figures and background are united and made to belong to the same moment and the same scene. Studio-properties, self-conscious poses, all these things are absent: he comes straight to the heart and the spirit of his scenes. His avoidance of the mechanical is most admirable in the suggestion of architectural detail, the frame-work of windows, and the lintels of doors; and he draws the prettiest of women. But colour placed over this playful line-work robs it of more than half its pleasantness. The best illustrations, from the point of view of this book, which is practically all colour, are those where the artist has relied most on his colour, keeping for other occasions his pleasant, sketchy line. His colour sense is highly developed. The exception we take to the scheme of this book is that the line and colour do not fuse to advantage, except, unfortunately, where the line—which after all is the thing we are in love with in his work—is subordinated.

Dinanderie: A History and Description of Medieval Art Work in Copper, Brass and Bronze. By J. TAVENOR-PERRY. (London: Geo. Allen & Sons.) 21s. net.—The word *Dinanderie*, not without a certain musical ring about it, yet strange to English ears, is derived from Dinant on the Meuse, the chief seat of the industry until the destruction of the place in 1466 caused the craftsmen who survived to disperse and carry on their work elsewhere. The products comprised pots and shovels, and suchlike objects, according to the fifteenth century historian, Philippe de Commines; and, though in later days the term came to have a slightly more extended significance, its principal meaning is still, as defined by Littré, *ustensiles de cuivre jaune, tels que des poêlons, des chaudrons, des plaques, &c.*; whilst Henri Havard, in his *Dictionnaire*

d'Ameublement, makes it practically equivalent to *chaudronnerie*, a word with which our English word "cauldron" is of course connected. However, as used by Mr. Tavenor-Perry, *Dinanderie* is stretched to such an extent as to comprehend monumental works in bronze like the famous statues at Innsbruck, or the great doors at Aix-la-Chapelle, Augsburg, Hildesheim, Pisa, Ravello, and Verona, all illustrated in his fine and imposing volume. The work begins with a general view or sketch, followed by an account of Dinant and the neighbouring towns on the Meuse. The author then deals with the art from the points of view of origin, materials and processes. Next he reviews the schools—Germany, the Netherlands, France, England, Italy and Spain. The second half of the volume, under the head of "Descriptive," gives an account of the many and varied objects which the author classes as "Dinanderie." One of the greatest curiosities represented is a so-called holy water stoup, or basin, which the fourth Lord Holland brought home from Florence. Though surrounded with an inscription of the words of the *Asperges*, and though comprising also a medallion of the Crucifixion, this vessel also exhibits the strange incongruity of a figure of Buddha, the explaining of which has given rise to much learned argument. It can in no way be so easily accounted for as on the supposition that the object in question is made-up—in other words, a forgery! The author might have mentioned (p. 92) that the metal grate surrounding the font of Henry VII. at Westminster Abbey was originally made for, and set up at, Windsor, and only found its way to its present site owing to a change of plan. In Chapter xxvii. Mr. Tavenor-Perry treats of the vexed question of "Sanctuary Rings and Knockers," and is inclined to the conclusion that "we may accept the theory that they were in some way associated with the rights of sanctuary." The drawings by the author himself impart peculiar attractiveness to the volume, which also contains many excellent half-tone plates.

Le Morte Darthur. By SIR THOMAS MALORY. Illustrated by W. RUSSELL FLINT. 4 vols. Vol. I. (London: P. Lee Warner for the Medici Society.) Boards, £10 10s. net the set; limp vellum, £12 12s. net the set.—Some time ago we reviewed in this series of books from the Riccardi Press Mr. Russell Flint's *Marcus Aurelius*, and took exception to a certain daintiness, almost prettiness, in the interpretation of certain of the famous Meditations. We are glad to find the artist freeing his brush from this, which is only a fault when,

Reviews and Notices

as then, in a wrong connection. For the Morte Darthur there must be nobility of design and colour pattern, and there must be some attempt to identify facial type with a primitive age. In the former Mr. Russell Flint has succeeded beyond expectation; in the latter he has perhaps not quite achieved the end. But then, though it is always the classics that are illustrated, it is always the classics about which we have our own preconceptions, and the artist meets in the hearts of his most enlightened readers an implacable resistance to his innovations. For admirable depth of quality the illustration to Chap. 13, Book iv., and the last illustration in the same book, are most to be commended in this first volume, the printing of which, and the excellence of the reproductions, it is impossible to praise too highly. The succeeding volumes are to appear at intervals during the next twelve months, and in addition to the ordinary editions there is a special edition de luxe printed on vellum at sixty guineas.

Iolanthe and other Operas. By W. S. GILBERT. With illustrations in colour by W. RUSSELL FLINT. (London: G. Bell & Sons, Ltd.) 15s. net.—We do not wish to offend this artist, but we think he finds his true province here rather than in the book reviewed above. He succeeded there, but we feel with an effort, while here he seems to succeed naturally. A certain playfulness about his touch comes in very happily, and unreality in this neighbourhood is charm. No one thinks of the Gilbert and Sullivan Operas as true, but hundreds of people never free their imagination from the actuality of the legend of King Arthur. Among many charming drawings, perhaps the masterpiece is the first illustration to "Ruddigore," and in fact this opera and "The Gondoliers" seem to suit his genius better than any of those included in this volume. Such a drawing as *You must make some allowance* is not only "Gilbert and Sullivan" all through—the highest praise we can give it—but it is a picture of great accomplishment in execution and also in style appropriate to the pages of a book.

Mr. Pickwick. Illustrated in colour by FRANK REYNOLDS, R.I. (London: Hodder & Stoughton.) 15s. net.—In the illustrations to this volume, the originals of which were lately on view at the Walker Gallery in Bond Street, the artist has taken a line of his own in his interpretation of the characters who appear in the famous Papers. That element of caricature which, since the early illustrators of Dickens set the precedent, has come to be regarded as indispensable, is quite conspicu-

ous; and as regards physiognomy at all events his Mr. Pickwick, Sam Weller, Mrs. Bardell, Serjeant Buzfuz, and even Mr. Stiggins are not fictitious types but real people whose counterparts are not rare nowadays, though we see them here clothed in the garments of nearly a century ago. Free from exaggeration, however, as they are, there is nevertheless much genuine humour in these drawings, but a humour that is too subtle to appeal to the gallery. The volume as a whole is very attractively got up.

Wood Carvings in English Churches. I.: Misericords. By FRANCIS BOND. (Oxford: The University Press.) 7s. 6d. net.—The eminent author of "Gothic Architecture" commands attention on whatever subject he writes, and it may be said without fear of contradiction that his latest work is in no way unworthy of his reputation. It represents the first attempt, in this country or abroad, "to deal comprehensively with the whole subject of the carvings of misericords." The latter, it should be observed, are the sculptured brackets with which the under-sides of hinged quire-seats are fitted so as to afford the body a slight support and alleviation from the fatigue of standing during the daily recitation of the long offices of religion. The popular name "miserere" is as incorrect and as foolish as the fables which senile sextons (and others who ought to know better) persist in telling about the use and origin of these same misericord seats. The work under notice deals with English examples only, but it should be understood that misericords were in use in the middle ages throughout Catholic Christendom. The distinguishing peculiarity of English misericords, however, is that they are almost invariably flanked by carved wings or "supporters," whereas the Continental specimens consist as a rule of a carved bracket only, without side ornaments. Our native wood-carving is a factor "not to be neglected," remarks Mr. Bond, "in a comprehensive history of English art." Unlike easel-picture painting, it is indigenous and savours of the soil. "Beginning with lovely illuminations of psalters and missals, it passes into the carving of stalls and bench-ends, and into popular chap-books and almanacks. Many a figure scene on the misericords is well worth study, while from the carving of leaf and flower modern designers might well take lessons." As to local distribution, the misericords of Exeter, Norwich and Wells Cathedrals rank high, but "in respect of excellence of carving the northern misericords surpass all others, especially those of Ripon, Chester, Manchester and Carlisle," all of which would amply repay careful study. The book is

Reviews and Notices

lavishly illustrated with photographs, the more worthy of commendation because they had to be taken under most difficult circumstances, and a "Bibliography of Misericords," a Chronological Table, and an Index are added.

George Romney. By ARTHUR B. CHAMBERLAIN. (London: Methuen & Co.) 12s. 6d. net.—It would, at first sight, appear that the preparation of yet another monograph on the much exploited George Romney would be of the nature of a work of supererogation, but a careful examination of Mr. Chamberlain's richly illustrated volume results in a conviction that its existence is very fully justified. It is no mere *résumé* of the results of the researches of others, but a scholarly, well-balanced review of the career of a man who has suffered perhaps more than any other English artist alike from over and under appreciation. Mr. Chamberlain has placed in their true perspective the many good qualities which more than counterbalanced the less worthy tendencies of the famous portrait painter, has clearly defined his aims and methods of work, and assigned to him his first position in the English school of painting. Concerning the painter's relations with Emma Lady Hamilton, he finally dissipates the theory that there was anything discreditable either to the artist or to his favourite model. Connoisseurs will appreciate the excellent criticism and the very complete series of illustrations, which include a number of portraits and other pictures reproduced for the first time from the original pictures.

The French Revolution. By THOMAS CARLYLE. With illustrations by EDMUND J. SULLIVAN, A.R.W.S. (London: Chapman & Hall.) Two vols. 21s. net.—The illustrations to these volumes assume a symbolical character, except for some interesting interpretations in line of historic portraits. There are few illustrators with quite such a dignity of style as Mr. Sullivan, or quite such an appreciation of the real beauties of the pen-and-ink line. His illustrations to books always fulfil the law—which, we insist, for the most part goes unfulfilled—of adapting themselves in style to the format of printed matter. On these grounds we should be inclined to put these books above anything of the kind we have seen. Style there is here and entire freedom from the vulgarities of modern illustration. And a very imaginative pen it is that is at play here, and which to us is most to be appreciated in the rendering of old-fashion themes. What is admirable in the plate, *The Titan*, is the mother and child in the exquisiteness of the handling: the symbolism itself, we confess, in this and on other

pages, seems to us a little clumsy, and often unpleasant—at all of which one wonders, seeing that the figures are so replete with an imaginative sense of beauty.

The Romance of Tristram and Iseult. Translated from the French of JOSEPH BÉDIER by FLORENCE SIMMONDS. Illustrated by MAURICE LALAU. (London: Heinemann.) 15s. net.—The story of the ill-fated lovers, as told by Mons. Bédier, and here excellently translated by Miss Simmonds, consists of a kind of very skilful patchwork of all the old versions of the legend. In the English version, as also presumably in the original French text, an attempt has been made, and with success, to retain something of the mediæval spirit of the ancient versions, and for the text and for also the typography and general style of the book, we have nothing but praise. The illustrations by M. Maurice Lalau, which in a work of this kind are surely the *raison d'être*, are, we fear, somewhat disappointing. Here we have a story full (one would have thought) of suggestion and very potent inspiration for the artist, but which has evidently found its illustrator rather unsympathetic. Though this adverse criticism does not apply to all the plates, several are marred by a weakness of draughtsmanship and a considerable crudeness of colour, which, whether the fault of the artist, the engraver, or the printer, is decidedly displeasing.

Life Lessons from Blessed Joan of Arc. By FATHER BERNARD VAUGHAN, S.J. (London: G. Allen & Sons.) 3s. 6d. net.—Father Vaughan is well known as an exceedingly outspoken writer and preacher, and his charmingly written story of Joan of Arc is evidently intended as a kind of counter-blast to the accounts recently given of The Maid's life and deeds, in a work by M. Anatole France and in books by other secular writers. From the point of view of the devout Roman Catholic, Father Vaughan's story appears appropriately in the year in which her Beatification has been solemnly pronounced by the Pope in stately conclave in St. Peter's. The illustrations by M. Gaston Bussière are very pleasing, but more suitable to a children's book than to a work of this character; there are also several reproductions of silver medallions by the Bromsgrove Guild and a preface by the Archbishop of Westminster.

Mediæval London. By WM. BENHAM, D.D., F.S.A., and CHARLES WELCH, F.S.A. (London: Seeley & Co.) 3s. 6d. net.—This little volume contains a great store of valuable historical and antiquarian lore concerning mediæval London, and many illustrations in half-tone, as well as a frontis-

Reviews and Notices

piece finely reproduced in colours from an MS. in the British Museum. The joint authors write very pleasantly, and in the 214 pages have gathered together much interesting information about the beginnings of the city, about the constitution of its early civic government, the religious life in mediæval times, and concerning the fortresses, palaces and mansions of Old London.

Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart. Herausgegeben von PROF. DR. ULRICH THIEME UND PROF. DR. FELIX BECKER. IVer Band; Bida-Brevoort. (Leipzig: W. Engelmann). Mks. 32. — The compilers of this comprehensive biographical dictionary of artists are to be congratulated on the completion of another instalment of their arduous task. As it falls within the scope of their work to record the names and achievements of artists of all countries and ages whose reputation is more than local (comprehending within the meaning of the term "artists" not only painters, sculptors, engravers, etc., but architects and craftsmen of note), it will be seen that the field they have to explore is a very wide one. The present volume of 600 pages, every one of which bears evidence of scrupulous care, includes the names of many contemporary workers of various nationalities, and is so far up-to-date as to refer to events which have taken place this year.

From the Thames to the Seine. Written and illustrated by CHARLES PEARS. (London: Chatto & Windus.) 12s. 6d. net. — For Mr. Pears the artist and M. Pears the intrepid yachtsman, though this is the region of his activity where we are least competent to thoroughly appreciate him, we have great admiration, but Mr. Pears the author we find a little disappointing. He writes in rather an irritating style, or one ought perhaps to say with a rather irritating *lack* of style, though he has plenty to say that is interesting. That part of the French coast which he covered in his venturesome trip, for the most part quite alone in his four-ton yacht the *Mave Rhoe*, is a region well known to the tourist and especially to the artist, but the author has seen it from a novel point of view and shows us, in his drawings, unfamiliar aspects, which the usual artists' sketch books do not contain. The illustrations, which are very numerous, do not add much to Mr. Pears' reputation as a draughtsman, for while some are very good, they are almost too diverse in character and of very unequal merit, though, indeed, there will be found something to please all tastes, from the amusing studies of types at Le Havre, or the curious cliffs at Fécamp, to the

drawing of the charming little maiden in *costume de bain* at Trouville. To the yachtsman one imagines M. Pears' appendix, containing minute sailing directions regarding the course he took, will be most valuable, and one puts down the book finally with the impression that the painter is better than the author and the skipper better than both.

Hand-Loom Weaving—Plain and Ornamental (6s. net), is the latest addition to Mr. JOHN HOGG's excellent Artistic Crafts series of technical hand-books. The text is by Mr. LUTHER HOOPER, who in his preface makes a strong plea for a revival of hand-loom weaving as a home occupation—one which, as he rightly says, is not only pleasant, but has the merit of exercising all the faculties. It is chiefly for the domestic and artistic weaver that the volume is intended, and it gives the student a good insight into the best methods of preparing warps, fitting up looms, the making and application of accessory appliances, as well as the planning and weaving of webs, the technique of the subject being further elucidated by a large number of clearly-drawn diagrams, supplemented by a series of collotype illustrations from ancient and modern textiles.

A very attractive edition of Kingsley's *Water-Babies* is published by Messrs. Macmillan & Co., at 5s. net. It has sixteen coloured illustrations by Warwick Goble, who has entered fully into the spirit of this delightful romance.

Among Messrs. T. C. and E. C. Jacks' publications this season are an edition of *Robinson Crusoe*, with coloured illustrations by W. B. Robinson (cloth, 3s. 6d. net), one of Kingsley's *Water-Babies*, with eight coloured illustrations by that gifted Scottish artist, Miss Katharine Cameron (6s. net); and Maria Edgeworth's *Simple Susan*, with the same number of coloured illustrations by Olive Allen (2s. net).

THE RUBAIYÁT OF OMÁR KHAYYÁM.
—The attention of our readers is called to the Illustrated Portfolio edition we are publishing of this oriental classic, and of which particulars will be found elsewhere in this number. The special feature of this edition is the series of coloured plates after water-colour drawings expressly executed for it by Mr. Abanindro Nath Tagore, the leader of the modern native school of painting in India, and an artist who has shown remarkable talent in interpreting oriental themes. These illustrations to the Rubáiyat are perhaps the best things Mr. Tagore has ever done, so exquisitely delicate is the execution.

The Lay Figure

THE LAY FIGURE: ON THE VALUE OF FINISH.

"You have told me recently that I must accept a picture as properly finished if it is right in general effect and really expresses the artist's intention," said the Plain Man; "I do not wish in any way to dispute your ruling, but I would very much like to know whether there is not another possible interpretation of the word finish."

"What do you mean?" asked the Art Critic. "If an artist has got his work right and has done what he meant to do, is there anything else you could ask of him?"

"That is just the point on which I am seeking information," replied the Plain Man. "You seem to regard finish as simply the realisation of a sort of aesthetic sentiment; now, I have always been under the impression that a finished picture was one which had necessarily to reach a certain standard of technical perfection. I thought that the careless, loose brushmarks that one sees in a sketch were not permitted in a picture seriously carried out."

"You think that a painting cannot be finished unless it is smooth and tidy and looks as if the artist had given to it many months of hard labour," broke in the Man with the Red Tie. "Well, you ought to know better."

"I am sorry," sighed the Plain Man; "I cannot help having been badly brought up, but I can assure you that most of the people I know take the same view that I do. They like a thing to look as if the artist had taken some trouble over it and not as if he had slapped it in anyhow."

"Slapped it in anyhow!" cried the Man with the Red Tie. "Is that the way you talk of work which has been carefully thought out and set down with splendid decision? Why, the very thing that every artist worthy of the name spends his life in trying to avoid is that laboured smoothness which you imagine to be finish."

"And it is a defect that many artists struggle all their lives to escape from, only to be forced back into it time after time by the people who demand that a work of art should bear the plainest evidence of painful struggle," agreed the Critic. "That is what makes the relation between the worker and the men who call themselves his patrons often so harmful. The painter with fine capacities is driven by the wage-earning necessity into denial of his better judgment, because he has to satisfy a false taste and work to a wrong standard."

"Because he has to please a patron who appraises the value of a work of art only by the time it has taken to carry out and who judges the merit of a painting simply by the appearance it has of having been produced by long, heart-breaking labour," added the Man with the Red Tie.

"But do you say that elaboration is a fault?" asked the Plain Man. "Do you contend that what I call finish takes away the finer qualities of a picture? Is there no value in care and deliberation?"

"Care and deliberation! Why they are among the most vital essentials in the artist's equipment," returned the Critic. "But care expended in licking the paint surface into mechanical smoothness is hopelessly misapplied and deliberation exercised in seeking to make trivialities obvious is utterly wasted. There are better things than that to be attained by the artist who is careful and deliberate—spontaneity, for instance, and freshness, the note of vitality in his work, the touch of inspiration, and the charm of individuality. How can he hope to show all these in his picture if he is condemned to toil for months finishing what is already complete?"

"Of course all that is best in him must be destroyed if you compel him to do what he knows to be unnecessary," said the Man with the Red Tie. "Can you not see that when he has expressed his idea in the form that satisfies him there is no need for superficial finish or for mechanical polishing up?"

"Yes, I am afraid my idea of the importance of finishing touches must be wrong," admitted the Plain Man; "at any rate, it is not the same as yours. But I have always been under the impression that what I call finish, and what you call mechanical polishing up, was a good quality in a picture."

"Then I hope that you will disabuse yourself of any such idea for the future," laughed the Critic. "Finishing touches are necessary in every work of art, but their object is to bring it rightly together and not to smooth away or modify details of handling which are expressive despite, or because of, what you regard as their untidiness. To the artist these finishing touches are often the most troublesome part of his production. He knows their value as aids to the full expression of his intention, but he knows also how in applying them he risks the loss of the freshness and freedom of his work. So please do not add to his perplexities by worrying him to accept your standard of laborious technical perfection." THE LAY FIGURE.

Shadow Brook Farm



SHADOW BROOK FARM, SHREWSBURY, N. J.

ALBRO AND LINDEBERG, ARCHITECTS

THE BUILDINGS OF A MODEL FARM

SHADOW BROOK FARM, the home of Dr. Ernest Fahnstock, lies on pleasant meadow land near the old town of Shrewsbury, N. J. A consistent architectural treatment is the conspicuous note in the main house and the smaller buildings which the architects, Messrs. Albro & Lindeberg, have designed.

The main house is distinctly Georgian in mass

and detail, a style well adapted to fulfill the requirements of a country gentleman.

Designed for an all-year-round house it is planned to meet perfectly the requirements for both seasons. The exterior walls are of brick covered with stucco, warm in tone and in slight contrast with the white painted wooden detail. The projecting piazzas are planned to catch the prevailing breezes, and the interesting brick pavements of the porches are connected by a brick terrace running across the entire front.



THE STABLE IS A CENTER FOR THE FARM GROUP OF WHICH THE FARMHOUSE IS AN OLD STRUCTURE RENOVATED

Shadow Brook Farm



THE PORCHES ARE CONNECTED BY A BRICK TERRACE

A hall fourteen feet wide runs through the body of the house, with an entrance door at both ends. This hall is flanked in the Georgian manner of planning, by the dining room on the left, paneled in white, and the large living room on the right, wainscoted in weathered oak from floor to ceiling. The library is placed in the wing beyond the living room and the service quarters occupy the corre-

sponding wing on the west. All of the master bedrooms face the south and the third floor contains accommodations for ten servants.

The little farmhouse at the entrance of the property is perhaps the most interesting of the smaller structures. It had to be entirely renovated to meet the modern requirements of the present-day farm superintendent, but the alterations were in a man-

Shadow Brook Farm



THE EXTERIOR WALLS OF BRICK COVERED WITH STUCCO ARE WARM IN TONE

ner to make it doubtful where the old work stopped and the new began, a case in point being the entrance doorway, which although quite new seems particularly happy in its old environment.

The stable is perhaps next of interest on the farm, and has been designed as a center for the farm group. In one wing are the box stalls, which accommodate Dr. Fahnestock's favorite hunters.

Beyond the stable to the north, and on an axis with it, is a henhouse two hundred feet long, and beyond that a large hay barn.

All the farm buildings are built of clapboards of Washington cedar, giving the effect of strong horizontal lines, which, together with the carefully studied roof surfaces, help to make the buildings appear low and anchored to the ground.

Exhibition of Advertising Art

THE THIRD ANNUAL EXHIBITION OF ADVERTISING ART IN THE GALLERIES OF THE NATIONAL ARTS CLUB
BY J. NILSEN LAURVIK

A PROPER sense of the fitness of things is the underlying principle of all good art. Nowhere is this more true than in the art applied to advertising, and the successes and failures in this field may be directly attributed to the neglect or observance of this one vital principle. Seldom has the truth of this been more strongly impressed upon me than in the work shown in the Third Annual Exhibition of Advertising Art held in the galleries of the National Arts Club during October and November.

The two hundred and twenty odd exhibits divided themselves naturally into two classes: the more or less purely pictorial designs, which were more or less, usually less than more, appropriate and effective for their particular purpose, and the frankly executed advertising designs which in their forthrightness of intention were strikingly effective, both commercially and esthetically. It is interesting to note in passing that the best artists of today, outside of that highly cultivated and specialized class who devote all their time and talents to making designs for advertising, do not disdain an occasional excursion into this field of applied art. The designs of such men as Klinger, Louis Mark, the court painter of Budapest, and our own Everett Shinn and Will Low, to mention only a few of the men whose names are associated with the fine arts rather than with the applied arts, have contributed to direct the attention of both artist and layman to the es-

sential worthiness of a field of art that has for some time been either patronized as a humble stepping stone to better things or frankly despised as unworthy of any serious consideration whatever.

It has for long been regarded as a means toward an end rather than a legitimate and honorable end in itself. And I could not help but note in studying the designs in this exhibition that the appropriateness of an advertising design made by artists outside of the professional advertising designer is in inverse ratio to the ability of the artist in his own particular field—the greatest usually make the most appropriate and telling designs; perhaps because



MAGAZINE-COVER DESIGN

BY WILDHACK

Exhibition of Advertising Art



ADVERTISING DESIGN

BY BERNHARD

they are always imbued with a sense of the eternal fitness of things. Rodin decorates a piece of faience with the same care and attention to its essential character that he applies to the decoration of the façade of a building. To him the one is no less important than the other. Thus it is with all men who have conscientious regard for their craft. It is only to little men that small things appear insignificant.

I know of no better definition of the fundamental essentials of a good advertising design than that given by Mr. Frank A. Parsons in his brilliant talk at the opening of this exhibition. In his three propositions—Does it catch the eye? Does it hold it? Does it say something definite?—is summed up the gist of the matter. An advertising design that fails to answer these requirements fails of its purpose and is something other than it purports to be. It may be a good picture or an interesting illustration, but it is not an advertising design. Judged by this standard not a little of the work in the present exhibition was a complete failure and much of it only partially successful. The American work especially was open to this criticism.

The failures of American advertising designs are

not due to any lack of good men, but rather to a failure on their part to fully realize the nature of their work. With a few rare exceptions they are too intent on mere picture making, too conscious of their exalted positions as artists, and thus they fail of their purpose. The result very often, as was amply demonstrated in this exhibition, is neither flesh, fish nor good red herring, being acceptable neither as fine nor applied art. An excellent example of this failure to meet the requirements of the case was an early design by Maxfield Parrish, intended to advertise the Sterling Bicycle. It showed an ideal figure of a young woman draped in classic robes, standing with outstretched arms against a quaint landscape background, the whole suggesting the quiet, restful days of the Middle Ages rather than the bloomer girl and bicycles made for two. The only reference to the article advertised was its name and the legend: "Built like a watch." Remove the lettering and the same design would serve equally well for a bonbon box or any one of various toilet articles. Though executed with that beautiful precision and exhibiting that instinctive pictorial quality inherent in his later productions, it was

Exhibition of Advertising Art



MAGAZINE-COVER DESIGN

BY MAXFIELD PARRISH

futile as compared with the design by the German artist, P. S., advertising a typewriter, in which the particular machine exploited was placed before the eye in an unforgettable manner, satisfying one's inquisitiveness as well as one's esthetic sense.

In this respect the German and the French work was the most strikingly effective, showing fine draughtsmanship and an ability and willingness to apply this to the exploitation of the subject treated. The most conspicuous example of this in the whole show was the design by Bernhard for a shoe advertisement, consisting of nothing but the shoe and the name of the maker in blue letters on a gray background, while his humoresque design for the *Lustige Blatter* holds a unique position all its own. With the exception of the designs by Wildhack and Cooper and an occasional thing by Dorwin Teague the best American designs were more in the nature of magazine illustrations than real advertising designs. This was well exemplified in comparing the Lyendecker brothers' drawings for clothes and togery advertisements with designs for similar purposes by foreign men, as, for example, the poster design by Ludwig Hohlwein for a breeches maker and sporting tailor, showing a rider in checked breeches, red vest and leather leggings, holding a rid-

ing crop and saddle. There was no mistaking the significance of this—it tells no other story than that of correct sporting clothes as used by an up-to-date sporting man, while the design by Lyendecker of two young men lounging in a bay window in immaculate outing clothes, intent on the testing of a golf stick, suggests various things besides the subject, as does the group of two young men with golf sticks and a young lady out on the porch of a country house engaged in admiring a fine Scotch collie. It might be called *Before the Game, After the Game* or *Resting Between Games*, while his design of a scene at the horse show, representing a group of well-groomed men and one solitary woman, might as readily be called *The Rivals* as an advertisement for shirts, collars and cuffs, as it is supposed to be. The spectators' attention and interest is captured by the story-telling element in the drawing rather than by the articles advertised. This is a fair example of a good deal of work now being done here for advertising purposes, which it seems to me does not altogether succeed in its object, despite the fact

UNITED STATES MILITARY ACADEMY	
<p>IN preparing competitive designs for the proposed improvements at West Point, we have endeavored to embody certain ideas. First, a concentration of the working portion of the Academy with a view to convenience, accessibility, and economy of time; second, the isolation of buildings or groups of buildings not intimately associated with the academic life; third, an adaptation to existing grades of the structures proposed or contemplated, in order that exaggerated foundations, unnecessary excavation, and expensive construction of roads may be avoided; fourth, the preservation of the natural features which give to West Point an extreme distinction of landscape; fifth, the choice of an architectural style which should harmonize with the majority of the existing buildings, prolog rather than revolutionize the spirit of the place that has grown up through many generations, emphasize rather than antagonize the picturesque natural surroundings of rocks, cliffs, mountains, and forests, and be capable of execution at the smallest cost consistent with the monumental importance of the work.</p> <p>PRACTICALLY, architecturally, and pictorially, the work resolves itself into certain centers. These are: the Academic Group, the Military Post, the Cavalry and Artillery Plain, and the Public Section—that is, the Landing Stage, Railroad Station, Public Square, Hotel, and principal Restaurant. We have endeavored to keep these foci distinct, connecting them by chains of residences.</p> <p>ACTING under the instructions given by the official circular dated February 3, 1903, and the circular letter of the Superintendent dated February 4, 1903, we have shown not only the buildings immediately called for, but such others as have suggested themselves to us as probably necessary in the near future. We have also indicated buildings of an indeterminate nature on certain reservations to be kept open for future development of the Academy. All these buildings are not to be considered as definite in point of dimensions or design. We have indicated merely what seem to us logical locations for probable or possible future buildings.</p> <p>SINCE the approach to any institution of great importance is of the utmost moment, we have indicated in connection with the new Railroad Station, a Landing Stage for steamboats and ferryboats and for pleasure craft of every kind. The main avenue of approach between the lower and upper squares would follow substantially the lines of the present road, but it would be possible to improve the grade of the lower portion by raising the level of the lower square twenty feet, thus, by a bridge over the railroad and a descending ramp to the dock</p>	<p>The General Scope</p> <p>As to Foci</p> <p>Concerning Future Development</p> <p>The General Approach</p> <p>Folio 2</p>

SPECIMEN FOLIO OF
BROCHURE

BY CHELTENHAM
PRESS

Exhibition of Advertising Art

that much of it is irreproachable in drawing, a bit too impeccable, perhaps, and rather too mannered—having seen one you have seen all.

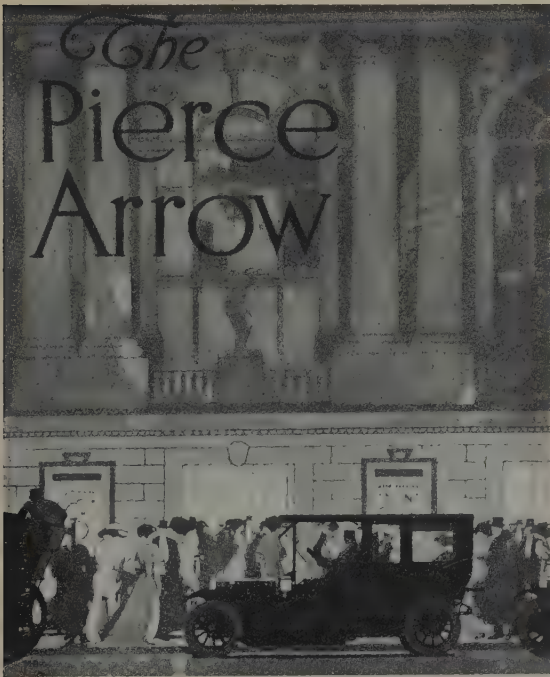
One of the main faults of the American work is a lack of inventiveness. It is inclined to run into fixed formulas, failing to adapt itself to the circumstances and exigencies of each particular case, which is the thing that lends interest and variety to most of the foreign work, even where it is bad. I know of only two exceptions to this among the American designers. This is found in the work of two comparative newcomers—Wildhack and F. G. Cooper. The former's poster advertising Rosstand's "Chantecler" is equal to the best of the foreigners in effectiveness and simplicity of treatment, while his double-cover design for a magazine, combining the advertising on the back cover with the design and color scheme of the front cover, marks an interesting departure in this field.

It is along such lines as these followed by Cooper and Wildhack that advertising art will have to develop in this country, if our own artists are to compete successfully with their foreign colleagues. Already this point has been taken note of by American advertisers, who are gradually being impressed with the superiority of the work of foreign designers, as in the case of the Yellowstone Park Touring Company, which employed Ludwig Hohlwein to design the poster advertising its trips. The same is true



ADVERTISING DESIGN

BY LUDWIG HOHLWEIN



ADVERTISING DESIGN

BY M. PERLEY

of John Wanamaker's, who have for some time employed French artists to design their posters. That is the chief lesson of this exhibition, in which the foreign work so far outranked our own as to make the latter seem rather amateurish at times. The same may be said of the English work shown, characteristic examples of which were furnished by the Carlton Studios, of London, which was very tame and ineffective in comparison with the French and German. Of the latter the work of Bernhard and Ludwig Hohlwein, already referred to, together with that of Otto Obermeier, E. Edel and P. S., was all distinguished by a striking simplicity and appropriateness that arrested and held the attention with unvarying success. Of the French the most notable contributions came from Steinlen and Mucha, both men of great ability as draughtsmen and designers.

In matters of printing nothing finer was shown than the Cheltenham Press exhibit, which in arrangement and choice of type found its highest expression in a prospectus printed for the United States Military Academy. In its dignified simplicity and, above all, legibility, this might well serve as an example of all that good printing ought to be to the printers of so-called artistic printing.

New York Water Color Club

THE TWENTY-FIRST ANNUAL EXHIBITION OF THE NEW YORK WATER COLOR CLUB
BY ALICE T. SEARLE

THE first regular art exhibition of the season, that of the New York Water Color Club, has just closed its doors at the American Fine Arts Building after a successful three weeks' showing.

Necessarily the smallest display of the year because of its early opening and the limited number of artists in town, and, therefore, never seriously considered adequately representative of home talent in water-color painting, it has nevertheless brought with it each year a certain fascination and anticipatory delight in its representation for the first time of work accomplished during the prolific summer months. As a rule, the character of the work is found to be less academic, more spontaneous and frankly individual than the more labored compositions exhibited later on.

Of the two hundred and forty-three contributors this year nearly one-half were women painters. This might in some wise account for the general tone of refinement and subtle charm, almost effeminate in character, which seemed to dominate the

display. Many of the so-called débutante painters of the preceding winter, who had been enthusiastically trying their wings through the summer months, were there to submit their results for comment or commendation, as the case might be, the whole conveying an impression of work excellently done—in some instances clever, seldom weak but averaging no originality, force or importance.

The Beal prize picture, *Study in Black*, by Tony Nell, as an admirable example of the intelligent use of pure aquarelle, well deserved the honor. The subject, a strongly drawn, alert figure of a young girl in heavy black hat and form half concealed in the folds of a big cloak, was not in any way attractive or even distinguished, but it showed a masterful treatment, a reserved force and ease of execution rarely discovered in work in this medium. Miss Nell's two other contributions, *Up the Street*, a vista of wet city streets in which the clear-cut simplicity of forms in the foreground and admirable management of values and refreshing breadth of handling throughout made it a close competitor to her prize picture, and the *New York Sky Line*, an equally strong performance, announced her a worthy addition to the list of prize winners.

Last winter's prize winner, Hilda Belcher,



Copyright, 1910, by George Wharton Edwards

JAGGER JAW REEF

BY GEORGE WHARTON EDWARDS

New York Water Color Club

showed a strong double portrait of brother and sister, a pastel of unusual solidity of form and interesting composition, the dullness and monotony of the color detracting from its interest as a portrait.

Colin Campbell Cooper's *Laujenburg Bridge* illustrated his customary clever workmanship and the ever-present charm in whatever subject he endeavors to interpret. The historic old bridge over the Rhine, with its queer modern addition in incongruous contrast, the varicolored detail of red-roofed clifflike dwellings crowded along the shores, with the repetitive contrast of the ostentatious modern residence in the distance, suggested romance and imaginative beauty. A fairy-story-telling picture, if you will! Competence is synonymous with Mr. Cooper's name and in the second Rhine picture and the *Porch at the Church of Semur, France* the handling of the difficult medium he affects, the gouache, is beyond criticism.

Edith Cockcroft, of New Jersey, whose picture at the autumn Salon, *Place de Saint Sulpice*, was one of the few American works favorably commented upon by the Parisian critics, sent two vigorous studies of old women, full of ugly character and vitality. Groups of studies and sketches of varying interest



William R. Beal Prize

STUDY IN BLACK

BY TONY NELL

enlivened the exhibition. Those of Concarneau peasants by Maud Squires were deservedly popular. Strictly decorative in style, the treatment was original and the quaint humor in pose and gesture quite irresistible.

New York Water Color Club



IMPROMPTU PLAYGROUNDS

BY JEROME MYERS

Jane Peterson and Florence Francis Snell showed groups of studies of rather hackneyed French subjects, the latter offset by rare variety of treatment. Jerome Myers interested as usual with his incomparable views of New York slum life. Alexander Robinson, H. B. Snell and Charles Warren Eaton showed the fruits of a summer spent on the Continent. Harold M. Camp, a newcomer last year, in one picture out of several monotonous variations on one theme, *Asters and Goldenrod*, the brow of a flower-decked hill relieved against a really wind-swept sky, exemplified again over last winter's achievement.

Among the few distinctive newer features in the little exhibit may be noted the Japanese flower studies of Genjiro Kataoka, Marion H. Becket's *Three Fates*—a delicate, beautifully lined pastel—and the clever room interiors in the same medium by Louise West.

their presence a certain stability and spirit to the display which it appeared to lack. A. T. S.

THE National Society of Craftsmen will hold the fourth annual exhibition of arts and crafts from December 7 to December 30, 1910, in the galleries of the National Arts Club, Gramercy Park, New York City. An invitation is cordially extended to crafts workers throughout the country to participate in this representative exhibition.



TWILIGHT AFTER RAIN

BY CHARLES P. GRUPPE

Holiday Art Books



From "Design in Theory and Practice." Copyright by The Macmillan Company

JAPANESE WOOD CARVING IN THE BOSTON MUSEUM OF FINE ARTS

HOLIDAY ART BOOKS

ELIHU VEDDER publishes his autobiographical reminiscences under the title, "The Digressions of V" (Houghton, Mifflin & Co.). The book, which is abundantly illustrated, is written in a sprightly, entertaining fashion, without too much formality of scheme. The artist says playfully that he has always deplored his lack of a Boswell. On the whole, however, "V" does very well. If there is none of the pomp and circumstance of formal biography there are many succinct and graphic pictures of notable people and a frank current of confessions as to a painter's artistic experience, which rather gains in weight by not being set forth too seriously.

Writing of his early impressions of Venice, where he "absorbed color like a sponge (for I started as a colorist, strange as it may seem to some)," he says, "I studied by myself and sometimes wish I hadn't, for my pictures always have to me a home-made air which I don't like. They lack the air of a period school, and this—I say it seriously—seems to me a great defect. I believe that all my defects have arisen from my trying to cure them. I commenced with a great love of color and a strong sense of the solidity of form, but drawing killed the color and atmosphere weakened the form and reduced me to what I am. I loved landscape, but was eternally urged to paint the figure; thus my landscape was spoiled by the time devoted to figure, and the figure suffered by my constant flirting with landscape. What I felt strongly I could strongly express in the sketch, but the finished picture killed the feeling—

and then all became sickled o'er by the pale cast of thought. I was accused of having imagination. I never said I had imagination, but they thought I had it, and people are mistrustful of imagination, some going so far as to deny its very existence—or, at least, to resent its intrusion in art, especially when I intrude it. I could copy nature beautifully, but how often I wished that I had dedicated myself to the painting of cabbages! I mean, painting them splendidly, with all the witchery of light and shade and color, until the picture should contain all the pictorial elements needed in a *Descent from the Cross* or a *Transfiguration*, so that no gallery would be complete without a *Cabbage* by Vedder."

There is an autobiographic cast to a good deal of Mr. Will H. Low's interesting lectures delivered before the Chicago Art Institute in April under the Scammon foundation and now published under the title, "A Painter's Progress" (Charles Scribner's Sons). In these lectures he traces the course of art affairs and the changes which have overtaken art conditions as they have been reflected in his own experience or come to his own personal knowledge. Of "Our Present and Our Future" Mr. Low is sanguine. The importance of the exposition at Chicago in 1893 in influencing the contemporary popular estimate of artistic matters and in stimulating public works, particularly in the department of mural decoration, gave the speaker in his closing address before the institute a graceful and well-met opportunity. Mr. Low emphasizes the importance of mural decoration, as in law courts, town halls and other public buildings, in its effect on the taste of the thousands who now transact the business of their

Holiday Art Books



From "*Romanesque Architecture*"

PARMA CATHEDRAL, ITALY



From "*Rosa Bonheur*." Copyright by D. Appleton & Co.

STUDY OF A BULL, BY ROSA BONHEUR

lives among such surroundings. "Of these how many," he asks, "can we attract to our museums and art exhibitions, except on rare occasions and with a somewhat wearied desire to acquire a taste for art from which nearly every element of their lives or past ancestry has kept them, as from a thing apart, the concern of a few?"

Prof. John C. Van Dyke, in his crisp and virile little book, "*What is Art?*" (Charles Scribner's Sons), views the matter of our general art interest from a different standpoint and draws with some heat a different picture. The thing that troubles Professor Van Dyke is not a lack of interest, but what he conceives to be a misdirection of that useful quality. "Was there ever before such a pother about art?" he asks—"and most of it about somebody else's art."

His final chapter, "Art Appreciation," reminds one of the pithy abjuration of Europe given currency by the late Frederic Remington. Of "the unending discussion and gossip about Renaissance art" he writes:

"It spreads from the antique shop and the dealer's store to the drawing room and the dinner table; it floats in from the museum and the lecture platform; it breaks out in the daily press and the monthly magazines and it is served up at the clubs and the theaters. Critics and connoisseurs give appreciations of it before pink-tea audiences, museums give exhibitions of it, auction rooms and dealers' shops have sales of it. Every one is afraid some fine shade of it will get away unseen or unfelt. In the summer season thousands of our people study it in the Vatican, absorb it in the churches and chase it through the galleries of Italy. What eyes they have for old palaces with towers askew,

for sagging bridges and wharves, for quaint door knockers and picturesque chimney pots! They revere antiquity and have a standing quarrel with the native because he does not do likewise. The Roman who wishes to improve the city where he lives and objects to its being regarded as a mere museum, and he, himself, as a mummy in a glass case, is said to be a savage, a descendant of the old invading Goths; the Venetian who wants a little more rapid transit than a gondola affords, and puts a motor boat on the Grand Canal, is an unspeakable degenerate. What better could either or any of them do than live for the past? What right has Italy with such a history to be modern?"

Professor Van Dyke is caustic, sarcastic, yet eminently sane. His book should do us all good.

Ernest A. Batchelder presents in "*Design in Theory and Practice*" (The Macmillan Company) a discussion of esthetic principles addressed primarily to art workers, and therein perhaps of the more value to the general reader. The book is thoroughly illustrated with detailed drawings and diagrams pointing up the text. Though the author reiterates the old saw that as to art we are a young country without traditions—a notion which it is high time some one should candidly examine and explode—his theories are based on sound study and he writes with the directness of an active worker. His diagnosis of our general ailment is a plea for experience which shall be more practical. He says:

"In our study of design to-day we turn to the studio for traditions rather than to the shop. We approach the subject from a point of view diametrically opposed to the development of design in its periods of finest production. We begin by drawing, painting and modeling; we accumulate studies

Holiday Art Books



Copyright by Claude C. Washburn and Lester G. Hornby

"PAGES FROM THE BOOK OF PARIS"

from nature, and attempt to conventionalize this material on paper; we study historic ornament, make careful copies from the various historic styles, and adapt motifs found through this process to our own needs; we visit shops and factories (sometimes) and listen to interesting talks on the technique of carving, weaving and metal work, on the relation of pattern to material; we gather from practice in the 'arts and crafts' a superficial idea of the tools and materials of many crafts, but have no thorough or practical knowledge of the technical demands of any one craft. We aim to produce studio-trained craftsmen. What we need most are shop-trained artists. The examples of industrial art which are so carefully treasured in our museums and galleries were the work of shop-trained men, not of studio-trained men."

"The Reminiscences of Rosa Bonheur," edited by Theodore Stanton (D. Appleton & Co.), would appear to afford a sufficiently detailed record to satisfy the curiosity of the painter's most ardent admirers. The author makes his discussion a bit ponderous, as in his remarks on the painter's hereditary background. The book, however, is made up for the most part of original letters. If the record is not particularly exciting or the material to any exceptional degree digested, the personal portrait is painstaking and thorough.

An interesting chapter describes the relations of the Bonheur family to the sect of Saint Simonians, which had some of the characteristics of the Women's Rights movement and from which the artist drew her style of apparel. The book is illustrated with reproductions of paintings and a number of informal drawings. The celebrated *Horse Fair*, owned by the Metropolitan Museum, is reproduced for frontispiece.

Seventy-three reproductions make an unusually



From "Story of Spanish Painting." Copyright, The Century Company

MIRACLE OF S. HUGO, BY ZURBARAN

complete representation of Romney's art in illustration of the new biography written by Arthur B. Chamberlain (Charles Scribner's Sons). Among the appendices is a list of modern engravings after George Romney, compiled by Ernest H. Hare. Mr. Chamberlain sets forth the personal life and character of the painter, with emphasis on his most attractive qualities. His estimate of Romney's art is judicious and readably expressed.

"In his management of single tints," says the author, "and particularly in the way in which he dealt with large masses of white, Romney was singularly happy. His color, cool, clear and often cold, is within its limits, most harmonious, and even in his least considered and most careless pictures it is rarely discordant. An instance of the successful ways in which he could deal with a color in itself unpleasant is to be found in the very ugly red of the large chair in Lord Burton's picture of 'Thomas Fane' against which the little white-frocked child is leaning—one of Romney's most successful and solidly painted pictures of childhood—which strikes no discordant note in the color scheme."

C. H. Caffin has followed his similar book on Dutch painting with "The Story of Spanish Painting" (The Century Company). He begins with a summary of Spanish history and proceeds through a discussion of characteristics and a general panoramic view to a more detailed treatment of El Greco, Velasquez, Mazo, Carreño, Ribera (Lo Spagnoletto), Murillo, Cano, Zurbarán and Goya. The book is illustrated with reproductions of paintings in the Prado and elsewhere.

In the series, "Great Buildings and How to Enjoy Them," a volume has been added on "Roman-

In the Galleries

esque Architecture," with text by Edith A. Browne (The Macmillan Company). The illustrations, which are grouped, comprise forty-eight full page plates, faced in each case by a page of notes on historical and architectural points. The photographs represent buildings in Rome, Ravenna, Verona, Parma and other Italian cities, Mayence, Cologne, Worms, Toulouse, Arles and other cities in France and Spain.

Sadakichi Hartmann has collected his articles contributed to the *Photographic Times* on "Landscape and Figure Composition" (Baker & Taylor Company). The discussion is illustrated by reproductions of paintings and photographs, in addition to diagrams where these are useful to point the argument. "Painting and photographing," says the author, "are two entirely different propositions, but the fundamental principles of composition remain the same in all mediums of pictorial representation." The book applies principles drawn from composition as practised by painters to the possibilities of the camera.

The same house issues a series of interesting reproductions of photographs in the illustrations of "Photographing in Old England" by W. I. Lincoln Adams, editor of the *Photographic Times*.

Lester G. Hornby's original etchings and drawings made to illustrate Claude C. Washburn's entertaining "Pages from the Book of Paris" (Houghton Mifflin & Co.) add to the delight of an agreeable book, written in capital spirits and marked by common sense, good taste and unhackneyed style.

Willy Pogany has wreaked his decorative skill upon Coleridge's "Rime of the Ancient Mariner" (Thomas Y. Crowell & Co.). The stanzas, in an oddly devised letter, are presented on decorated pages of two printings and within something like a dozen different borders, for several of which the sea horse and the flying fish furnish a spirited motif. Interspersed are independent designs in black and white, many as full-page illustrations. There are also a score of color plates, but the success of both artist and publisher lies in the vigor and beauty of the more strictly typographical illumination.

Such use of water color as in the plates, "Those matted woods" and "The cooling brook, the grassy vested green," will afford, perhaps, the liveliest pleasure of the forty illustrations by W. Lee Hankey, reproduced in color for a holiday edition of Goldsmith's "Deserted Village" (Dodd, Mead & Co.). The figures are too much posed to catch the spirit of the poem. The color throughout is rich and cheerful.

There is a skilful dignity, an adroit control in de-

sign and tint, about Jules Guerin's paintings reproduced in color among the illustrations for "The Holy Land" by Robert Hichens (The Century Company). In a fashion which has proved attractive for such books as "Cranford" and the "Essays of Elia," James Whitcomb's Riley's "Hoosier Romance, Squire Hawkins's Story," appears with tinted and black-and-white illustrations from pen drawings by John Wolcott Adams (The Century Company). Pastel drawings by John Elliott and chapter headings by Frank Downey are reproduced in illustrating a children's story by Isabel Anderson, "The Great Sea Horse" (Little, Brown & Co.). Washington Allston and William Morris Hunt are among the artists who appear in the record of Boston and its people during the nineteenth century, to which Miss Mary Caroline Crawford has given the title, "Romantic Days in Old Boston" (Little, Brown & Co.).

William Howe Downes, art editor of the *Boston Transcript*, is preparing the authorized biography of the late Winslow Homer, and would be glad to hear from persons possessing any of the painter's letters.

IN THE GALLERIES

AT THE Montross Gallery, 550 Fifth Avenue, a group of pictures have been shown by Jules Guerin. Most of the subjects are from Egypt and the Holy Land, Palestine and Judea, and of these several have been included in reproduction in those recent publications in which the artist has collaborated with Robert Hichens, the author. It has become almost habitual to think of Mr. Guerin's simplification of color, his manner of filling the vision with flat curtains of even tone, as due to a thorough and considerate acquaintance with the processes of reproduction and a deliberate purpose to wrest a clever and notable success by accenting the very limitations imposed by such mechanical difficulties. As often happens with the most satisfactory surmises there appears to be nothing the matter with this surmise except that the facts do not fit it. Without in the least disparaging the worth of the reproductions which have been seen, this exhibition makes plain that Mr. Guerin has not attempted, or certainly not succeeded, in producing paintings which the four color processes can render without loss of effect. What precisely has been his aim is not so plain at sight or what the result has been is not so simple a matter to describe. He studies a building with the trained and informed intelligence, the assured restraint of an architec-

In the Galleries

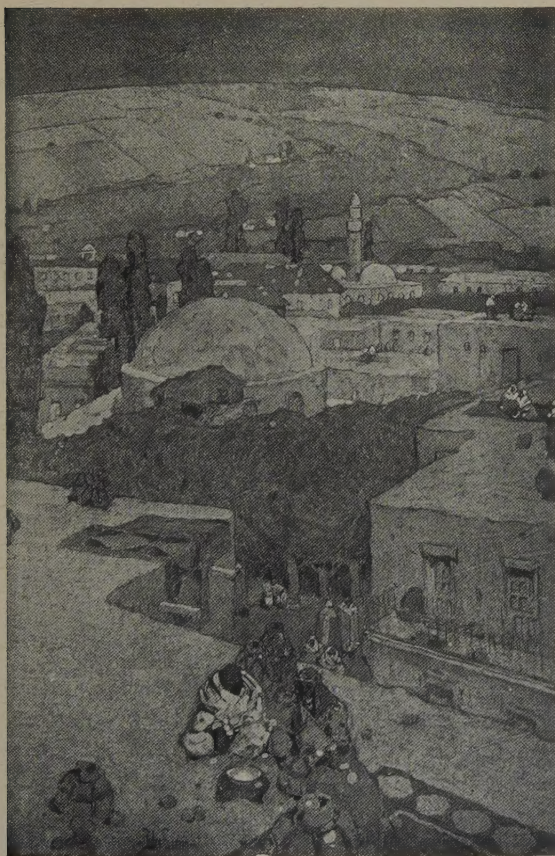
tural draughtsman of the better sort. He clings to the salient detail of landscape perspective with the precision of an engraver. He is careful of design and bold, almost arbitrary, in color, conventionalizing like a decorator. He occasionally forces the note beyond the possibility of any doubt, any muddled response in the mind of the spectator, in a way that inevitably suggests the scene painter. His work is at once provocative and enticing.

When Jonas Lie exhibited four years ago at the New Gallery the performance entertained and delighted a small circle of admirers who had been watching the beginning of what promised to be a brilliant career. The gratifying effect of the consequent encouragement begins to be seen in the one-man exhibition recently shown at the Madison Gallery. The painter has an unacademic, fresh vision, a unique point of view, a nice sense of elimination. Mr. Lie has but recently returned from Norway, where he has spent the last two years painting enthusiastically among the ice fjords of his native



Courtesy of N. E. Montross
THE THREE WISE MEN

BY JULES GUERIN



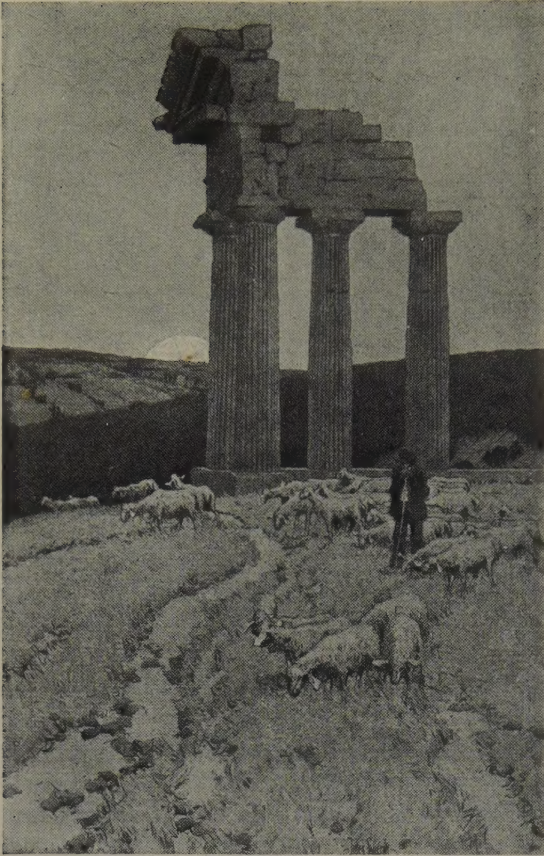
Courtesy of N. E. Montross
THE HOUSETOPS
OF NAZARETH

BY JULES
GUERIN

land. The larger pictures shown in the galleries were with one exception scenes typical of places in and around Christiana. The *Market Place*, one of the most striking examples, is a thoughtfully studied composition. The line of stone buildings fronting on the Square is broken by a group of strange-looking sleighs and carts in the center, behind which lies a glimpse of the brilliant flower market, and in the immediate foreground slush and snow reflect the blue of the sky. There is strong color, daring and a certain assurance in the picture. In the *Returning Fishermen* the red brown of the sails of the three boats entering the bay are transformed by the setting sun to a fiery red and in a companion picture, the *Setting Out to Sea* of the boats at dawn, there is breadth of treatment, good color and sympathetic rendering of an attractive subject. Mr. Lie works with a large, full brush, unsparing of pigment.

At the Macbeth Gallery, 450 Fifth Avenue, eleven recent paintings by Charles W. Hawthorne present the advancing work of a man who mixes not only brains but emotion with his pigment. He is successful in the simple pose of his Cape Cod fishing folk; his brush fills with rich and vivid color and by predilection in larger expanses; he models heads and figures clearly and gravely; he searches out the self-sufficing beauties of still life, as in the glinting bottles of *Refining Oil*. But these things make themselves apparent as a secondary impression.

In the Galleries



Courtesy of N. E. Montross

TEMPLE OF CASTOR
AND POLLUX, GERGENTI

BY JULES
GUERIN

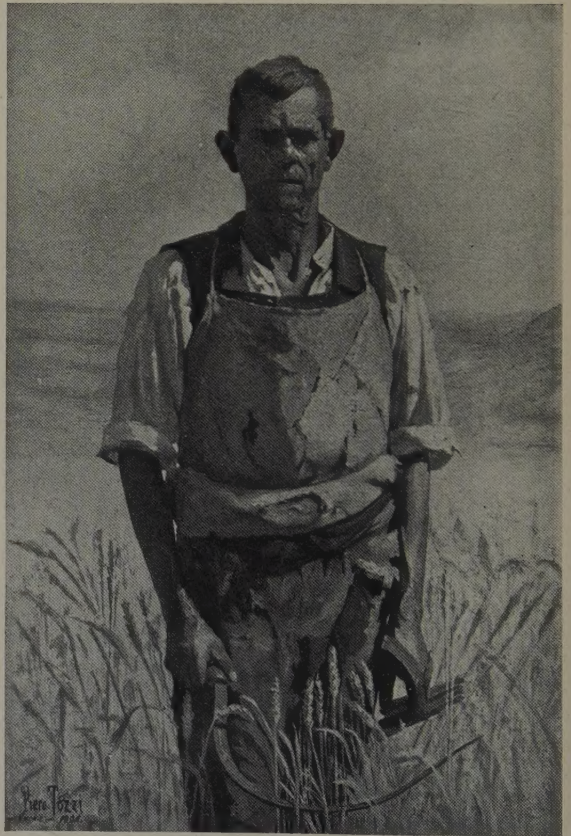
There is a quality in the best of these canvases that stirs a response in those deeper, primitive senses that lie below the discipline of thought. The technical skill of the artist has been absorbed in the embodiment of a pictorial impulse and the emotion has left a certain spell upon the canvas. There is more than artistic performance or the expression of a personal style in such paintings as *The Blue Girl* and *Youth*. Mr. Hawthorne is something of a poet with his brush.

The painting by F. Ballard Williams, *Undercliff, Isle of Wight*, which was reproduced last month, is the property of Mr. William Macbeth. The *Summer* is owned by George S. Palmer, New London, Conn.

Louis R. Ehrich has brought several old masters to his galleries opposite the New Library on Fifth Avenue. A portrait by Pourbus the elder shows an unknown cavalier painted in 1576. A large painting by Leandro Bassano, in celebration of fire, introduces Vulcan and Venus among the figures.

Van Honthorst, a contemporary of Van Dyck, who also painted in England, is represented by a portrait of Prince Maurice of Bohemia. *The Philosopher* is a noteworthy portrait attributed to Jacopo da Pontormo.

At the Folsom Galleries, 396 Fifth Avenue, Leslie W. Lee has shown an attractive group of water colors done from scenes in Mexico and Lower California. Mr. Lee handles the medium well and studies the lay of the land and the quality of the atmosphere with definition and charm. Such a sketch as that catching the low, early sun on the water burning through the *Morning Haze* is evidence of the painter's freedom with flowing, wet paper. Several oils afford a striking record of Mexican Indian types. At the same galleries Piero Tozzi has shown a group of portraits, including a dashing full length of one of the Russian dancers and a head of Alfred Stieglitz. *The Reaper* obtained the silver medal last year at Seattle and in 1906 at Rome. In December the Folsom Galleries will hold exhibitions of work by Mrs. Albert Herter and Charles H. Woodbury.



Courtesy of The Folsom Galleries

THE REAPER

BY PIERO TOZZI